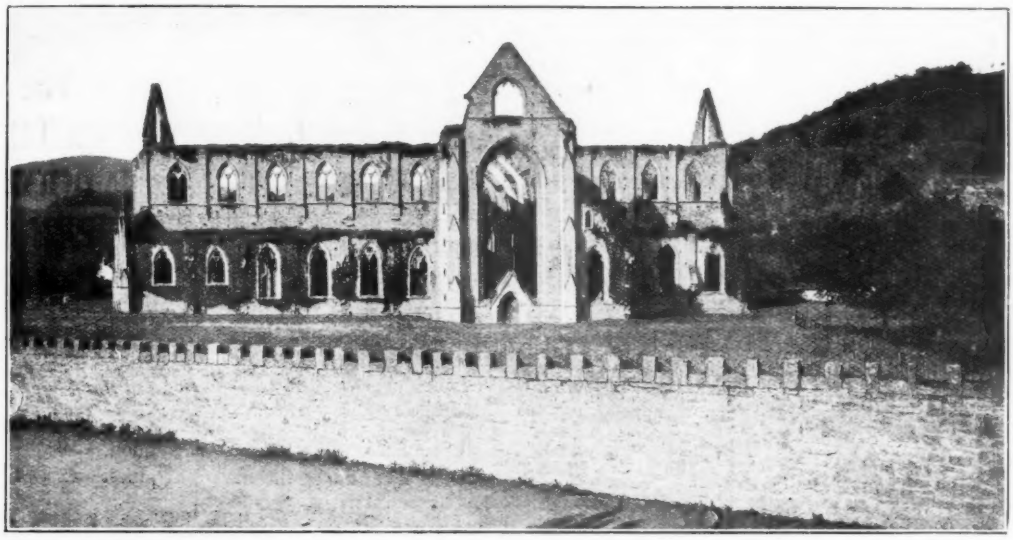

FIG. 1.—TINTERN ABBEY
A view of the south side of the Abbey, showing the ivy and growths on the wall tops before the building was transferred to the control of H.M. Office of Works

Preservation of Ancient Monuments and Historic Buildings—Part II*

BY SIR FRANK BAINES, C.V.O., C.B.E., DIRECTOR OF WORKS, H.M. OFFICE OF WORKS.

IT is desirable to attempt to lay down in some detail how the principles which I have briefly suggested here are interpreted with regard to ancient monuments and historic buildings under the charge of the Crown, and I propose to do so by dealing with certain of the buildings in process of preservation, illustrating the character of the work executed and the way the principles are interpreted in specific work.

There are, therefore, two classes of monuments in the charge of the Crown :—

1. Crown monuments and historic buildings, often part of the hereditary possession of the Crown ; and
2. Buildings and monuments transferred to the charge of the Government under the provisions of the 1913 Act.

The first point I wish to bring out is that with regard to the latter class of buildings they are generally transferred to the Crown suffering from the most distressing neglect and even ill-treatment ; all are in a state of general instability and active decay. I propose to give instances of this.

The points I wish to bring forward are :—

1. The tremendous destruction of the buildings due to neglect and decay ; and
2. The enormous growths of ivy, shrubs, and trees even, upon the wall heads, which in many cases have rent the masonry asunder for lengths up to 30 feet, and for widths up to a maximum of 1 foot 3 inches to 1 foot 9 inches.

This problem of preservation, therefore, in these circumstances is quite a new one, a problem which did not face the mediæval constructor.

The problem may be briefly described as follows :—

To attempt to retain in its existing form a partial structure, when all its original equipoise of thrust and counter-thrust has been destroyed by the failure of portions of the building. For example, you may get an arcade standing as detached overloaded columns without any support from the thrust of the original vault and the counter-thrust of the original aisle roof buttresses, etc. If this arcade stands at such an angle of inclination from the vertical that it is at the moment unstable, the problem is a serious one. Such a problem

* The first part of this paper appeared in the JOURNAL of 22 December 1923.

could be dealt with reasonably simply if it was possible or justifiable to restore the original static condition of the structure. This, however, would involve so much reconstruction and restoration that it must be ruled out of consideration. The problem, therefore, is clearly entirely different from that of the mediæval constructor, and also from that which faces the architect and civil engineer of to-day in designing a new structure; and such a problem has to be dealt with entirely on its merits.

Generally, the problems must be faced without any formal or set ideas as to their solution. The first principle laid down is the need to ascertain as clearly as possible the static condition of the structure under all its conditions of decay, incipient and partial failure, actual collapse, etc. The plan of Tintern Abbey, which I would describe as a statical or technical survey of the building, shows clearly before any work is done the condition of the structure and the problems which have to be faced.

Tintern Abbey is one of our most interesting and romantic Cistercian abbeys. The date of the existing work is generally that of the end of the thirteenth century, when the present church was built to the south and east of the older church. You will see that the north arcade of the nave has fallen, carrying with it the whole of the vault of the nave, leaving the great south arcade standing to a height of 68 feet existing merely as a series of overstressed, distorted piers, eccentrically loaded and unsupported by any thrust of vault or counter-thrust of aisle, roof, etc. The thickness of this arcade at the top is 5 feet 6 inches, and the weight carried by each pier is roughly 210 tons. The wall is seriously overhung to the north to the extent of 18 inches, inducing excessive compressive stress on the north side of the piers, and a tensional stress on the south side of the piers. As a result the piers are found to be actually failing under crushing. Many of the stones, both of the piers and the caps, have been fractured completely through, some of them being in a thoroughly shattered condition.

The original proposal, before the Department undertook the charge of the building, was to take down and rebuild plumb a great proportion of the arcade above the arches. The Department, however, decided that such a course of action would ruin the amenities of the building; and generally the scheme which was undertaken was to relieve the eccentric stress on the north side of the piers, and also to relieve them entirely of stress due to wind pressure. This was done by the institution of a great lattice girder of the N. type anchored into the wall of the south transept and to the wall of the west gable, designed to move under temperature stresses and under slight oscillation of the arcade. It would take more than the time at my disposal to detail the theory underlying the design and erection of this girder, but I wish to make it clear that the scheme was devised to preserve the amenities of the arcade as seen from the nave, which otherwise would have had to be heavily buttressed. To use modern knowledge and experience in obtaining that result would seem to be fully justifiable. It has been sometimes contended that in the preservation of historic buildings only the materials and methods of the mediæval constructor should be used. Such methods could indeed be used, if restoration could be considered and the principle of preservation only departed from. Then a lime-built masonry structure could be devised which would reinstitute the thrust and counter-thrust of the original building, and perhaps reach a state of statical stability without utilising modern knowledge and the methods of our day.

The loss, however, by following this practice would be enormous. At Tintern it would involve the rebuilding of the whole of the north arcade, the whole of the stone vaults of the nave and aisles, and a practical reconstruction of the abbey church. Such a course could only make the judicious grieve; and, indeed, in these days, when the complete preservation, without addition, of our historical monuments is the principle which guides us, such a course of action could not be contemplated. Further, the expenditure involved by such a scheme would be vastly greater than could be considered by the Government to-day; and it is clear that when Tintern Abbey is completed, within a very short time the works of preservation will not be apparent, and in a few years the hand of time will place its softening and enriching imprint upon the building once more, when the instructed public can view this wonderful monument in a form showing its original features without any unwarrantable disturbances or additions thereto.

There were other problems at Tintern which I will briefly glance at. One was to retain the great overhanging fragments of the fallen north arcade hanging to the north-west pier of the crossing and to the west gable. This was a difficult problem, and was overcome without disturbing in any way the original face stones, which were left in position, although the eccentric loading transferred to both north-west pier and west gable was as much as 90 tons.

The next building I want to speak of is Rievaulx Abbey (Fig. 2). This is the earliest Cistercian house in the country, founded in 1131. Its situation is beautiful, at the head of a rich, deep valley formed by a bend of the River Rye below Old Byland. The abbey stands immediately beneath a ridge of hills, and is built on a series of terraces cut out of the foothills of the range, the church being founded on the solid ground and the monastic buildings in certain instances on made ground, while the frater, owing to the steep fall of the ground, is carried upon sub-vaults. Owing

FIG. 2.—RIEVAULX ABBEY

A view of the Abbey, looking east, before the commencement of the excavations. The accumulated soil in the foreground covers the walls and the piers of the nave, being approximately 8 feet deep

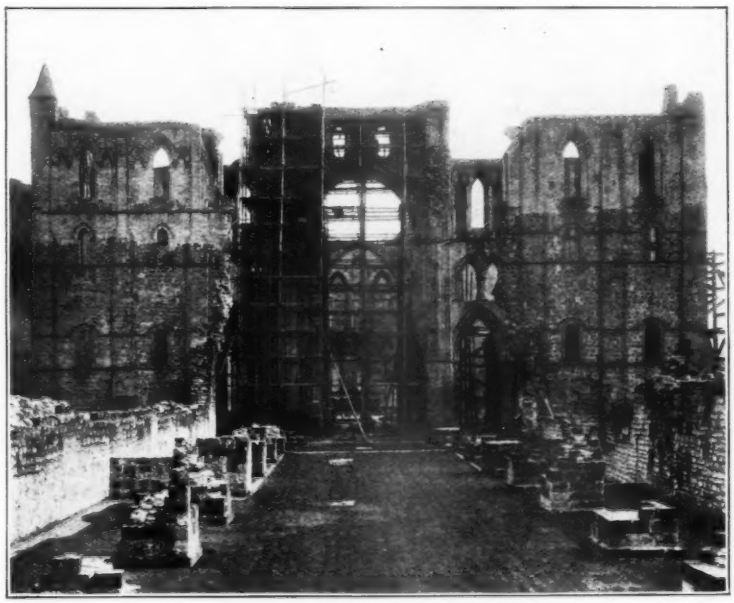

FIG. 3.—RIEVAULX ABBEY

A view of the Abbey, looking east, showing the walls and piers exposed after excavations. The floor of the nave is now covered with turf, except for certain small patches of the original tiles, which were found in position and which can be seen in the photo

to the importance of founding the church on solid ground, it is built parallel to the range of hills upon the first cut made in the slope, and it stands, as a result, roughly north and south instead of east and west. Indeed, had the mediæval builders been so rash as to throw the church due east and west a portion would have had to be built upon filled ground or upon sub-vaults, which would have enormously complicated the problem.

Of the church, only the presbytery and the choir with the transepts and the east arch of the crossing remain ; and the nave, when it was taken over by the Crown, presented a dimpled mound of ruins where fallen masonry and soil was heaped up to a height of 16 feet. (See Fig. 2.)

Fig. 3 shows the church with the nave excavated, and the bases of the Norman piers displayed to view exactly as they were found. I shall not deal with the history and character of the building, as my aim is to give briefly particulars of the works undertaken to preserve the structure.

These ruins had been used as a quarry by the neighbourhood for many years, and certain difficult structural problems were involved in their preservation. As an example, I may mention the crushing and failure which was in evidence in the spandrel above the south-west pier of the chancel. The condition of this spandrel was dangerous in the extreme, and the method adopted to preserve the stability of this arcade and the chancel was to remove the fractured stones one by one and to recore the whole of the spandrel and pier above with strong reinforced concrete, afterwards replacing in their exact positions the stones removed for the purpose of executing the work. No single new facing stone has been used, and even in the twelve months which have transpired since the completion of the work no trace of what has been undertaken is observable.

This is only one of the problems involved in this great building, and it is hardly realised how serious the difficulties are in cutting out crushed and failing masonry under a load of over 200 tons, when the slightest error in executing the work might cause a slip involving the downfall of certainly a large portion of this great arcade.

I now propose to refer to Jedburgh Abbey ; one of the finest of the Border abbeys, founded by David I in 1118.

It is remarkable that so much remains of this abbey, bearing in mind that it was twice burnt and three times pillaged. The earliest work is in the transepts, the lower part of the tower, and the west end of the chancel. The nave is a very fine example of transitional work, and it is evident that the previous methods used to retain the nave in position postulate :—

1. That it was falling inward ; and
2. That it was falling outwards.

And so as to obtain the maximum advantage from both theories, great timber struts were erected between the arcades in the nave, and also strong steel tension rods, to resist the postulated outward movement of the arcades. As a matter of exact appraisement, however, the arcades required neither of these methods of strengthening, and as if to show scorn for the methods adopted, the struts were found to be rotten at their bearing upon the walls, and the birds were nesting behind them. A vast improvement has been made by removing these unessential means of preserving and strengthening the nave.

The problem at Jedburgh was one of the greatest with which the Department has had to deal. The tower was definitely failing and was in a bad state in the fifteenth century, as at that time the south-east and south-west piers of the tower were rebuilt by Bishop Cranston. The Norman north-east and north-west piers were left, however, and although their condition must have been serious in the fifteenth century, they were still further over-stressed by an addition to the upper stages of the tower in the sixteenth century. In the past, apprehension of the total collapse of the tower clearly existed ; and the two Norman piers were encased in stone walling, while the north arch of the tower was solidly built up. Even this was not sufficient, and within quite recent times heavy modern brick buttresses and raking shores were added to the piers. Norman work gives the appearance of great solidarity and strength, but unhappily this appearance is often deceptive. This was the case at Jedburgh, where the piers were faced with rough ill-wrought ashlar only, reasonably well worked on the face, but with unsatisfactory bed joints inducing point loads on the stones. The core of these piers was made with rough rubble and weak mortar which had no tensional strength whatsoever, and which was found to be a dry and non-cohering mass such as would have shot out from the piers had they been opened at the base without full precautions.

It is believed that before the building was handed over to the control of the Government a suggestion had been made to take down the tower and rebuild it, at a very heavy cost. The methods followed by the Department, however, could not contemplate this : and first of all an attempt was made to grout up the piers with cement. This proved a failure, as an examination showed that the fine dense cement grout merely lay inert within the piers in the dusty core somewhat similarly to the action, say, of molten lead after being poured into dry sand. When this was found, the proposal to grout was at once discarded, and a dangerous and difficult scheme was devised for the recoring of the two Norman piers. This was a very risky and precarious work, as the load on each of the piers was over 600 tons and the tower had sunk 4 inches with a resultant out-throw to the north of nearly 24 inches.

The really terrible condition of the piers was not fully ascertained owing to their being so closely encased with modern masonry, etc., but it would be impossible to exaggerate their condition, as can be shown by the accompanying illustrations (Figs. 4 and 5). The scheme of strengthening proposed when the state of the tower was ascertained in 1913 was first to consolidate the upper portion very thoroughly by cement tamping and grouting, finishing with lime pointing. The great

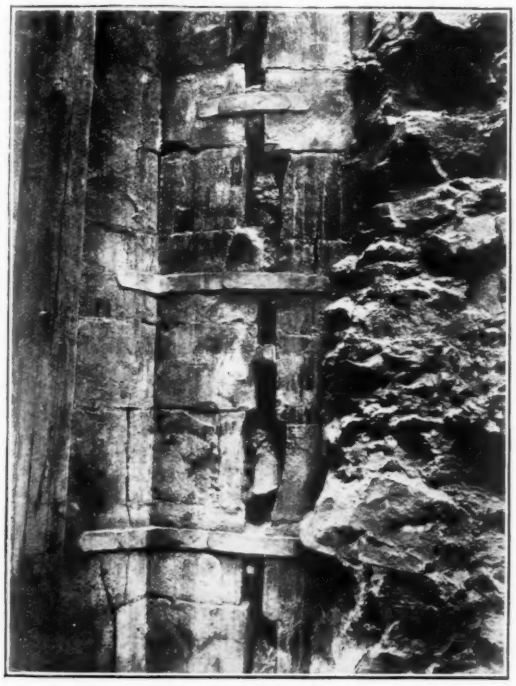

FIG. 4.—JEDBURGH ABBEY

A view showing the fractures in the N.E. pier of the tower. The drum of this pier had been encased in the seventeenth century with masonry, and it was only after cutting away a portion of the encasing wall that these fractures were discovered. They extended from the top to the bottom of the pier, a height of about 30 feet. The horizontal bands are the "tell-tales" fixed by the Department to record any further movements

arches were centred, and heavy steel needles were carried through the tower supported on clusters of four 14-inch by 14-inch deadshores. The process of recoring was then slowly undertaken, certain of the face stones being removed, strong jacks being inserted to support the face above, and heavy steel bars driven into the pier to prevent any fall of the core on the masons working within the piers. The process was slowly extended right up the piers and carried over the arches, and while the work was being done an accurate measuring apparatus was devised to show any movement of the tower of the minutest kind, either as to sinkage or out-throw, and after the recoring was complete the tower piers were carefully underpinned, and the infilling walls and buttresses removed, so that today the great Norman drums are displayed with all

FIG. 5.—JEDBURGH ABBEY

A view showing the method adopted to recore the tower piers.
(*a*) The face stones are very carefully removed, temporary supports to the overhanging masonry being given as required by timber blocks or wedges.
(*b*) Screw jacks are inserted after the removal of so much of the ashlar masonry as will enable the men to work.
(*c*) Horizontal steel bars are driven from the face of the masonry into the soft loose core.
(*d*) The core is removed and additional bars and jacks are inserted as may be required to prevent the loose, overhanging masonry from falling.
(*e*) After the removal of the core the hole is prepared for the new concrete.

their fractures disclosed and the great bulges remaining to view.

The actual cost of the work undertaken at Jedburgh

FIG. 6.—WHITBY ABBEY
A view of the west end of the Abbey, showing the condition of the masonry after the German bombardment, 1914

FIG. 7.—WHITBY ABBEY
A view showing the west end of the church after reconstruction in 1922. All the moulded stones are original and were picked up from the debris on the site. Where moulded arched stones, etc., were missing, their places were taken up by stones shaped to the general outline of the moulded stones

FIG. 8.—KIRBY MUXLOE CASTLE. CENTRAL PORTION SHOWING ENTRANCE GATEWAY
A view of the entrance gateway before the commencement of the repairs, showing the growth of ivy and trees on the walls and the accumulation of soil over the site of the moat

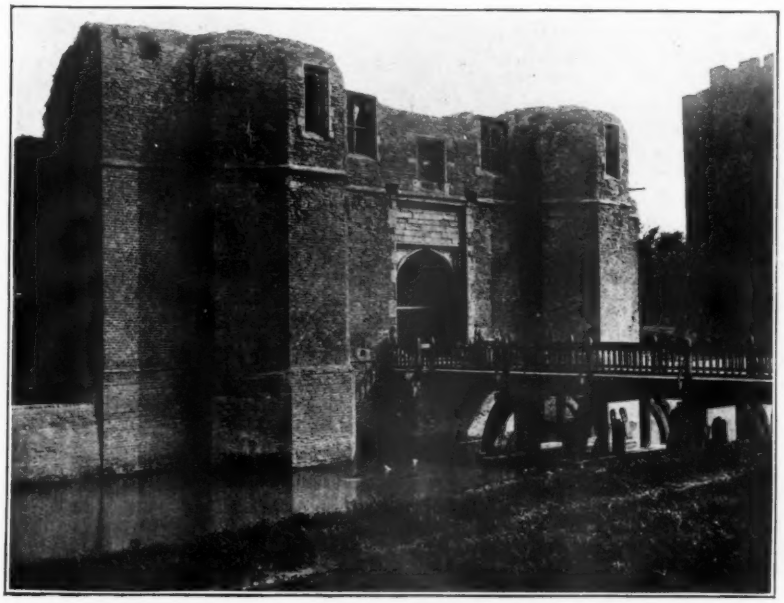

FIG. 9.—KIRBY MUXLOE CASTLE. GATEHOUSE FROM NORTH-EAST
A view of the entrance gateway after the completion of repairs and the excavations in the moat. The timber piles of the original bridge were found buried in the soil, and can be seen in the photograph. The new oak bridge was constructed on the lines of the original bridge

by these methods, which were slow but inexpensive, was probably one-tenth (for the whole church) of what it would have cost to take down and rebuild the tower alone. To-day the tower stands absolutely as it was with no additions thereto beyond the internal reinforced core, which is now carrying the load, with all the modern additions removed, and the amenities of this fine building are entirely preserved.

Carnarvon Castle is probably the finest defensive castle in this country, and indeed in Europe. One of the great Edwardian defensive castles dating from 1285–1322. As, however, the works of preservation here were mainly of normal character, I do not propose to describe them in detail.

I now propose to give examples of the method of preserving Whitby Abbey. The difference made in this building since it was taken over by the Government is very great as it was suffering from destruction as a result of bombardment during the war, while the nave and the crossing were littered with fragments of the fallen church.

The history of the Abbey is of extraordinary interest as it was first founded upon the present site in A.D. 657, but the portion which remains is the thirteenth century church consisting of nave and choir, with aisles, transepts and originally a lofty tower at the intersection, all of which were encumbered with great masses of fallen masonry from the vaulting and superstructure which fell in the nave in 1762, and the great central tower, which fell in 1830.

Our recent excavations have revealed a large section of the plan of the Norman church which will be shown in outline on the floor of the present church.

The excavations to the north of the church are now disclosing some very early buildings which appear to have been constructed in part of " Wattle and Daub." The excavations are far from complete at the moment, but it would appear that eventually a large portion of the pre-Norman, Norman and twelfth century buildings can be disclosed, the two former at least in plan.

Figs. 6 and 7 show the condition of the west end of the church after the bombardment by the enemy, and after treatment. The problem in dealing with this front was very difficult as many of the stones were shattered into fragments and the greatest difficulty was found in identifying them and replacing them in their true position. No moulded and wrought stones were put back unless they were original and the whole of the work shown on the last slide, after the works of preservation had been completed, is such that no intelligent observer could do other than perceive accurately what is original work and what is the later work of strengthening and repair.

In Kirby Muxloe we see an example of a fortified manor house of Tudor times which was commenced in 1480, apparently upon the site of an earlier moated house. It is of brick construction throughout, even to the turret staircases with their complicated and enriched winding vaults, and is a remarkably fine example of first-rate brickwork of the period.

Again the building was handed over in a state of utter neglect, as you will see from the illustration (Fig. 8).

The next view illustrates its character and appearance after its preservation has been accomplished by the methods which I have sought to detail to you here. (Fig. 9.)

The problem of preserving a brick building is entirely different from that of a stone building, particularly where the bricks are scaling and flaking through weather and age, and through the action of growth of all kinds.

No attempt has been made, however, to re-face the scarred brickwork, but the flaking and decaying brickwork has been seized by a mastic cement and the original faces retained without any addition.

FIG. 10.—GOODRICH CASTLE

A view of the N.W. tower and the accumulated debris caused by the fall of the West Curtain Wall. This curtain wall existed almost for its full height until 1920. It was neglected, and owing to the growths of ivy and shrubs the stones became dislodged and the wall was undermined. The fissures in the overhanging portion of the N.W. tower indicate the shattered condition of the masonry and the long roots hanging over the face show the depths to which they had penetrated before the fall

FIG. 11.—NETLEY ABBEY

A view of the N.E. angle of the church, showing the condition of the stonework in the tops of the buttresses and the table course before the commencement of repairs

FIG. 12.—NETLEY ABBEY

A view of the exterior N.E. angle of the church, showing the tops of the buttresses after the completion of repairs. The original ashlar stones have been set back into their correct positions. The table course has been lifted and been re-set vertically. The large cavities in the tops of the buttresses have been filled with rough masonry of a similar character to other rough masonry in the Abbey ruins, kept back about 9 inches behind the ashlar face

Byland Abbey was in a serious state of neglect when it was handed over to the control of the Government, and there was little remaining above the ground level beyond stumps of walls heavily covered with ivy, all of which were in a state of complete disintegration and decay.

Buttresses were robbed and the ashlar masonry removed in many instances as far as could be reached without scaffolding.

The magnificent detail of much of the work of this building could hardly have been apprehended before its preservation was undertaken, which, for its simplicity and beauty of design and astonishing assurance of execution, is difficult to rival. Quite a large area of fine vitrified tile paving has been exposed in the chancel which, although somewhat rough in manufacture, has special merit for its design and planning of colour scheme.

The next building which illustrates the methods followed by the Government is Goodrich Castle, the earlier history of which is not known. It is mentioned in 1204, and the small and very perfect keep clearly suggests that the work is among the earliest of its class in the country. The present remains, apart from the keep, would appear to date from Norman times until the reigns of Henry V and Henry VI.

The problem here was again grave because of the consistent neglect of the building for well over 200 years. The stone has weathered very badly, and the greatest care had to be exercised in dealing with the stonework, which was fractured and split apart in many cases by the roots of ivy and young trees growing upon the wall heads.

To illustrate this highly dangerous condition, only a few weeks before the building was transferred under the Ancient Monuments Act, a length of the north-west curtain wall, totalling a weight of 200 to 300 tons, fell into the moat, leaving little or no evidence of the main cause of failure, but illustrating very definitely that the masonry had little strength in resistance to shear.

We find that this castle was " slighted " by an order made by Parliament in 1647, and it is probably due to this order that the castle was in such an appallingly defective condition, although it is surprising that so much remains standing, nearly 300 years after the order was made (Fig. 10).

Sir Frank Baines also dealt with the following buildings and structures: Netley Abbey (Figs. 11 and 12), Hampton Court Palace, Westminster Hall, Richmond Castle, Huntingtower, Stonehenge (Fig. 13), Maes Howe, Mousa Broch, Maiden Castle, Dorchester, explaining briefly the character of the works of preservation undertaken in each instance.

Particularly illuminating was his description of the repair work undertaken to the great earthwork of Maiden Castle, covering 115 acres, which consisted largely in repairing the huge scars of eroded chalk from the sides of the slopes.

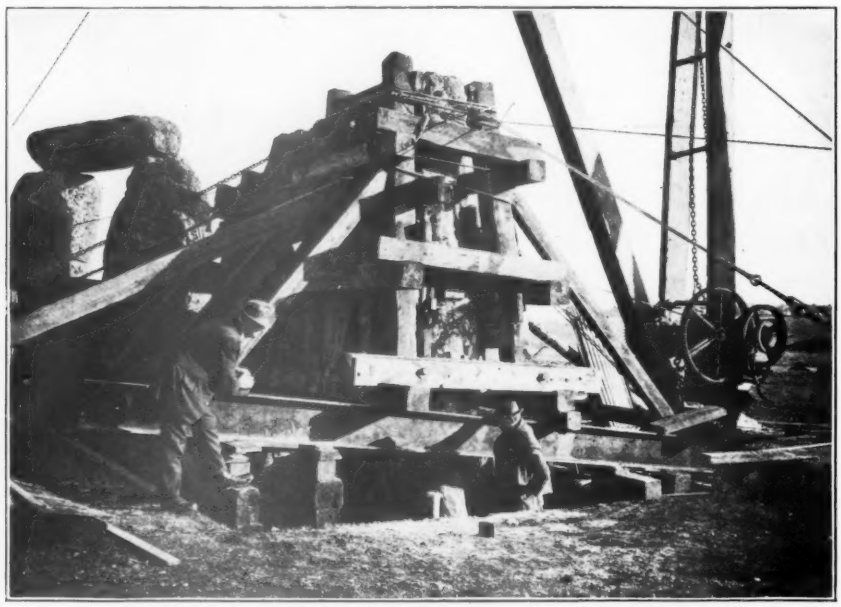

FIG. 13.—STONEHENGE. STONE NO. 7 AFTER BEING MOVED UPRIGHT
Showing timber cradle round stone resting on steel joists with screw jacks underneath used in bringing the stone upright

Good and Bad Manners in Architecture*

BY A. TRYSTAN EDWARDS [*A.*], M.A. OXON

CAN a haphazard assemblage of buildings, each conceived in isolation and expressing nothing but its own immediate purpose, really be described as a city? What attribute is it which makes a building urban? My answer to this latter question may seem simple and tautological, but I am venturing to give it nevertheless. In order that a building may become urban it must have *urbanity*. I propose to discuss the precise nature of this urbanity. Now urbanity is nothing more nor less than good manners, and the lack of it is bad manners.

There are several obvious ways in which buildings can show courtesy and discourtesy towards one another. Let us first consider the kind of deference which shops, offices and private dwellings may show to public buildings. Imagine a city of the old-fashioned type in which the principal public buildings are given a formal pre-eminence. In the centre is a domed cathedral, and several church spires are in evidence. On the left of the place before the cathedral is a columnated building, either a museum or a gallery of some kind. In the middle distance a town hall is visible, and it will be observed that all the buildings of a private or commercial character are kept comparatively low, so that a social hierarchy has been maintained. Contrast this with the same city after certain modern influences have been operating for a number of years. The dome of the cathedral no longer holds undisputed sway. It has an ardent competitor in the shape of an immense drapery emporium which also has a dome. At night-time it flashes with illumined advertisements. On the left of the cathedral might be a bank shaped like the Mausoleum of Halicarnassus. It seems to say to the cathedral, "I am just as good as you are, and don't you forget it." Still further to the left we see the towering form of the office of some very prosperous illustrated newspaper. It will be noticed that all the churches have gone. The sites were far too valuable, and the ecclesiastical authorities have disposed of them. This they could do with an easy conscience as their architectural advisers had expressed the opinion that the churches in question had no great artistic merit. We are compensated, however, in that the chemist's shop on the right-hand bottom corner of the diagram has taken to itself a spire. No religious body henceforth would be able to give architectural emphasis to a place of worship because all the towers and spires and other features traditionally associated with churches would already be appropriated by successful commercial firms. Town councillors would find a similar difficulty in suggesting a suitable means of emphasising the importance of a town hall.

It may be asked, "If a dome is a beautiful feature, why should not a shop have a dome if the general appearance of the street is improved thereby?" This sounds plausible enough, but if we consider the consequence of this kind of self-assertion on the part of individual shops it will be clear that the final result of such architectural policy will be disastrous to the appearance of our streets, and eventually to the attractiveness and popularity of the shops themselves. The convention according to which one shop is allowed to have a dome cannot in justice be limited to that single shop, for all the neighbouring shops will wish to emulate the example, and in one way or another to assert themselves by appropriating some very prominent architectural feature. A street of these highly individualistic shops, even from the commercial point of view, will probably not be so successful as an orderly thoroughfare such as old Regent Street used to be, where the buildings by their restraint and harmony expressed an aristocratic spirit and formed the attractive background for a fashionable promenade.

There are many British architects who greatly admire the skyscraper form, and would like to design skyscrapers for erection in England. Wistfully they look towards America, and they envy the fortunate practitioners of that country, who have an opportunity of giving such spectacular expression to their art. Supposing that on the Thames Embankment we had a tower like the projected new building for the offices of the *Tribune* newspaper, Chicago. What chance would poor little Westminster Abbey and Parliament have of asserting themselves against an architectural heavyweight such as that? It is obvious that they would appear hopelessly insignificant. In New York the municipal building has itself assumed a skyscraper form, but even then it is but one of many, and cannot in any sense be said to preside over even a small section of the city.

While a building of even moderate size, if designed without reference to its neighbours, can upset the architectural balance of a street, a commercial skyscraper must inevitably upset the architectural balance of a whole city. And the Americans themselves, who have experimented so boldly with the skyscraper form, are gradually coming to the conclusion that even on practical grounds it has been a failure. The disadvantage of the skyscraper from the economic point of view, and the hopeless traffic difficulties which this method of development entails, have been made abundantly clear by the researches of Mr. Raymond

* Synopsis of a Paper read at the London Society, 14 December, 1923.

Unwin in this field. I am now, however, treating of the æsthetic aspect of the problem, and it may be affirmed that theoretically, if we are to have a regard for civic values, the only satisfactory form of skyscraper would be one which constituted a city in itself, where the apex would be perhaps a cathedral with the municipal and other public buildings immediately beneath, and commercial sections also duly emphasised at various parts of the total length of the structure. By some such means it is alone possible to bring the skyscraper form within the fold of civic architecture.

Besides the vulgarity of the big building there is the vulgarity of the small building. Imagine a row of little detached villas of the type sometimes described as "picturesque." They represent architecture in a state of relaxation, in an elementary stage where indeed the art of civic design has not yet made its beginnings. Each of these houses by itself in the country might look quite pretty. It is questionable, however, whether the effect of their juxtaposition is altogether a happy one. This determination of each house to be different from its neighbours does not indicate a very high standard of architectural manners. After all, in dress, which is more directly subordinated to manners than any other art, it is not considered essential that one's dress should be markedly different from that of everybody else. Neither by adopting a measure of uniformity in dress are we necessarily sacrificing our individuality. Yet while continuous building has enormous advantages over all other, for the artistic interest and social content of streets transcends that of all but the greatest of isolated buildings, it is possible to design detached houses in an urban manner. The note of urbanity in this instance can only be maintained by a certain horizontality of line such as distinguished numerous examples erected in London suburbs, in Richmond, Blackheath and elsewhere, during the eighteenth and early nineteenth century. Low-pitched or plat roof and a general rectangularity of form enable these houses, in which the design, nevertheless, is considerably varied, to take their place as a sociable group. Of course, it is assumed that such harmony of form will not be compromised by colour discords, and that if these houses happen to be faced with stucco and painted light cream, no new-comer will erect a structure of glaring red brick.

The spirit of sociability can be maintained in composition where the formal and informal styles are intermingled. The older suburbs of London show very charming examples of this kind of composition, where short groups of repeated units alternate with design showing a considerable degree of diversity. The London squares of the Georgian era are notable examples of good-mannered building, for they suggest that the occupants are more concerned to provide dignified and restful architectural effects such as belong only to large formations than to give tiresome expression to the idiosyncrasies of each separate householder. One of the worst offences against civic propriety is the intrusion of rural cottage types in an urban environment. Such offences are both numerous and flagrant —for instance, where a small gap in a street of urban houses has been filled by a restless gabled edifice in a most unfortunate manner. It is just as if in a long passage of ordered prose one were suddenly to interpolate an excerpt from *Tit-Bits*. There can be little doubt that there is too much of this tit-bit architecture now intruding itself in those parts of London where the genius of our eighteenth-century forefathers established a great tradition of urban building.

I may give an instance of a kind of discourtesy which is all too common in domestic building. I refer to the ugliness of the *backs* of houses. Consider the innumerable rows of cottages in which the domestic offices too insistently claim one's attention. Every good architect should make it his endeavour so to design the backs of his houses that soil pipes and bathroom windows do not dominate over the whole.

That is an exceedingly important matter, because thousands of street views are utterly spoilt by carelessness in this respect. It must be confessed that in many of our newest houses, and especially those of the detached or semi-detached order, where not only the back view is ugly, but the side view as well, appearance has been ruthlessly sacrificed to utilitarian expression of the crudest kind. These modern designers seem entirely oblivious of the fact that character is revealed not only by a degree of expression but by a degree of concealment.

One of the reasons why the canon of good manners in building is so often neglected is that theories of architecture have been put forward which altogether ignore the social aspect of building. In the last century a famous writer upon architecture popularised the view that truthfulness of construction was the chief desideratum in a building, and if this condition were fulfilled and the constructional members duly ornamented, great architecture would result. This theory has done much to encourage engineers in the belief that they are the true architects, for it is their profession to be experts in construction. A single building with vaults upheld by flying buttresses may be tolerable, and even admired, but one could not regard with favour a whole street of such buildings, for instead of thinking of their social function and their harmonious interrelationship one's attention would be directed to the particular manner in which the roof is upheld.

This perverted love of truthfulness also leads people to decry the use of blind windows on the ground that they are a sham. A blind window may indeed be a lie, but it is one of those white lies without which everybody knows that social intercourse could never

really prosper. In façades which would otherwise present a broken and irregular pattern, blind windows are introduced to complete the composition. The stucco quarters of London show numerous examples of this kind of architectural good manners. I do not maintain that the result of this device is in itself admirable, but it represents an attitude of mind, a certain delicacy of feeling which is necessary to the production of good street architecture.

Another kind of architectural discourtesy consists in an attempt on the part of certain modern shopkeepers to belittle the human scale. I may contrast the types of shop-front, one of which extends a delightful hospitality to the passer-by, while the other seems imbued with the determination to make him look insignificant. The one says, " This is your street, here are your shops, pray make yourself at home," while the other affirms in strident tones, " I am big business, and don't you forget your subordinate station, you proletarian mouse." A notable example of the first type of street was old Regent Street, which better than any other expressed the spirit of geniality. Some modern shops are very large but have so few subdivisions that they do not give one the appearance of their real size until it is contrasted with the traffic of the street. This latter is made to look very small, as if some evil fairy had suddenly subjected all the people and vehicles to a compulsory diminution, and one is reminded of George Morrow's picture of the farm where the poor little condensed cows produce the condensed milk. In old Regent Street the people and vehicles appeared in just relation to the façades of the buildings. In suffering Regent Street to be destroyed we have lost the supreme example of good manners in architecture. It may be possible to recover this urbane spirit and to give it expression in the architecture of the future if there can be created a critical public opinion which could powerfully assert itself and ensure that the civic ideal should receive recognition. Organisations like the London Society and the provincial societies such as the one at Birmingham (that has done so much for the amenities of that city) seem to be natural agencies through which public criticism of architectural developments could find expression.

Major Harry Barnes on Housing*

BY T. ALWYN LLOYD [*F.*].

Major Harry Barnes, the well-known Vice-President of the R.I.B.A., has written a notable book. His subtitle gives the key to its contents, which comprise some 300 pages of closely reasoned statement and suggestion; in addition there is a very valuable series of appendices, tables and diagrams, the information in which has not previously been presented in this form. Differing from many writers of recent books on housing and kindred subjects, the author in this case has not confined his attention to picturesque generalisation nor to the " qualitative " side of housing reform. He has essayed the much more important and difficult task of a careful, authoritative survey of the whole question in its social, technical and political aspects. As an ex-M.P. and Chairman of the Independent Liberal Housing Committee in the House during the four years immediately after the war, Major Barnes had special opportunities of studying the facts of the housing shortage and the methods followed in dealing with the situation. Further, he was a member of the Rent Restriction Committee which reported prior to the extension of the Act last year.

His survey starts in the early years of definite social legislation, when Lord Shaftesbury and others of his generation succeeded in placing on the Statute Book the first Act for the " establishment of lodging houses for the working classes."

He traces housing legislation through the various stages of Acts passed by Conservative and Liberal administrations from 1851 to 1919. Curiously enough he does not mention the Housing Act of 1923, but no doubt this will be added in future editions. He proceeds to work out by alternative methods from the data of Census returns, house-duty returns and the 1918–9 housing surveys the present accumulated shortage of dwellings. Although this has been immensely aggravated by the cessation of building during the war years, carefully authenticated figures go to prove that there had been a steady decline in the production of small houses for many years prior to 1914. There seems little doubt that taking Great Britain as a whole there has existed a lamentable shortage of dwellings for the worst paid artisans ever since the industrial revolution. Even in the heyday of " private enterprise," when the better paid working class and the middle-class family were comparatively well catered for, unskilled workers were living in overcrowded, insanitary conditions, judged by any decent standard of housing accommodation. It is estimated that in 1801 there were over 300,000 " surplus " families—*i.e.*, " families for which no structurally separate dwelling was provided, and which therefore occupied a dwelling already occupied by other families."

After 100 years of unrestricted private enterprise the number of " surplus " families had risen to 900,000 in 1911.

**Housing: The Facts and the Future.* By Harry Barnes. (Ernest Benn, 25s.)

Major Barnes's main conclusion is that working class housing has now passed into the same political category as State education, old age pensions and sickness and unemployment insurance. He frankly admits that his own predilection would be for private enterprise and against State and municipal housing. His investigations have, however, driven him to the conclusion that the factors working against the erection of such housing as a paying proposition are so powerful as to make it an unlikely field for private enterprise in the future.

Increased costs of labour and materials, although the principal, are by no means the only factors operating against an economic return on private capital. Our author shows that financial, economic, legislative and rating conditions have combined with these in a vicious circle to prevent the adequate provision of houses within the means of working people.

Special stress is necessarily laid on what is the crux of the problem at the present time—the inadequate supply of building labour. Tables and diagrams are provided to present the situation succinctly to the reader. There are comparisons in costs of materials and labour, in proportions between materials and labour, and as between one trade and another. In 1901 there were 720,229 men in the building and allied trades; in 1920 there were 365,596. These figures indicate the magnitude of the task which faces the industry; with half the numbers of twenty years ago it has to grapple with a problem which would have dismayed it even in 1901.

In regard to the shortage of labour, Major Barnes's conclusions are that no large increase in the number of operatives can be expected until the unions have some definite assurance of a "long-run" housing policy, which, as far as is humanly possible, will avert the cycles of boom and depression that have unfortunately characterised the trade in recent years.

In the matter of rents and family income, the data provided is no less valuable. The main considerations can be summarised by the following comparisons. The minimum economic rent of a non-parlour cottage on present costs would be 16s. 3d. weekly, including rates.

Assuming that an artisan pays one-fifth of his income in rent, a wage averaging 75s. weekly over the whole year would be required to pay this rent. Major Barnes argues that the probability of such a wage being generally obtainable at present or in the immediate future is very remote. He estimates that whereas before the war 13 per cent. of families were unable to pay an economic rent, at present this applies to at least 25 per cent. of families.

The financial chapters of the book are full of suggestive interest, and every aspect is considered. Finally, a national "social services" budget is worked out, based on the author's proposals for State-aided housing. Provided certain necessary adjustments are made in the system of budgeting, Major Barnes is of opinion that the bill can be met without serious consequences.

The book is written throughout in an entirely readable style. Even the non-technical reader should be attracted by its fairness, its telling array of facts and figures, and its frankly human note. The author's political sympathies are not disguised; he is as much opposed to Socialistic doctrine as to that of Tory reactionaries and pure individualists! His contribution to the all-important question of Housing is a weighty and valuable one, and the evidence and argument contained in this book are likely to be made great use of in the future, whatever solutions are attempted. The printing and get-up are admirable; a few minor inaccuracies in the text will doubtless be attended to on revision.

The Builder and Trades' Unionism*

BY CHARLES SPOONER [*F.*].

This book is a history of the trade union movement in the building industry rather than a history of the development of the trades or crafts which are engaged in building. It is very well done, and the large amount of research necessary to write this book has not been shirked in any way. The author has taken infinite trouble, and the result is a valuable contribution to history.

Trade unionism begins with the so-called industrial revolution. As the author points out, there was no need for it in the Middle Ages. Industry was carried on in very different circumstances. "The unit of production was the workshop of the individual master craftsman, but the craftsman held his position as a master only by virtue of full membership of his craft guild. . . . He worked within a clearly defined code of rules which had the object at once of safeguarding the independence, equality, and prosperity of the craftsman, of keeping broad the highway of promotion from apprentice to journeyman, and from journeyman to master, and also of preserving the integrity and well-being of the craft by guarding the consumer against exploitation and shoddy goods."

"It was in the eighteenth century that the capitalist system, as we call it, spread all over England and Scot-

* *The Builders' History*. R. W. Postgate. Published for the National Federation of Building Operatives by the Labour Publishing Co., Ltd., 38 Great Ormond Street, W.C.

land. The century was marked by the complete disappearance of the traces of the mediæval guild system, and the appearance of large establishments in all trades, in which one master directed far more journeymen than could ever hope to become masters in their turn. The appearance of this class gave rise to trade unionism, which has no other basis than this cleavage between employers and employed."

The book goes on to describe the use and growth of the various unions, their efforts, successes and failures. It tells of unjust legislation enacted to prevent the spread of the movement, and of a larger amount of one-sided administration of justice not only by the magistrates, but also by the judges of the high court, than any patriotic Englishman can read calmly and unmoved. The author's sympathies are with the movement, yet he tells faithfully the mistakes made by the unions, and the evil deeds of certain trade unionists.

Men of sterling character appear among the officials, uneducated in the ordinary sense given to that word, but with strong intellect and high ideal.

Edwin Coulson, secretary of the Operative Bricklayers' Society, told his members : " We have a nobler morality and a higher aim than this " [to get on in the worldly sense]. " A feeling of brotherhood is the principle on which we will act, and our end shall be the elevation of our fellows—not into another class, but in their actions, their thoughts, and their feelings."

Coulson and the others who appear in the book are not faultless, but it is difficult to find a faultless man in any condition of life. Life was not easy for any of these men, and their job was a very difficult one.

The account is sorry reading of trade jealousies, quarrels, and sometimes of foolish spite, and shows clearly how such failings play into the hands of opponents and lead to failure. The rightness of a cause may, however, triumph in spite of these, although that triumph will be seriously and unnecessarily delayed, as the history of the United Netherlands shows. There was no alternative for the Netherlanders but to fight. And the action of certain employers in the past left the employed no alternative either. But is there none now? Must this fight continue, with all the attendant waste and misery? We architects know many of the employers in the building trade, and we know them to be honest, kindly men. Some of us know some of the employed, and we know they are no more selfish or greedy or impossible than any other class of society, and that they will respond to an ideal quite as readily.

Something, then, must be radically wrong—is it not the competitive principle upon which all industry and business is based? Certainly it is not due to the individual men in either class of employers and employed. Robert Owen pointed out as long ago as 1833 that the evil which was ruining England was the competitive system in industry which forced the employers to adopt inhuman methods, and the employed to fight against them or to sink into a life of degradation. Thank God they fought, for by so doing they have saved the honour of the country.

Mr. Postgate describes the latest developments of industrial unionism, very militant, to include all the branches of an industry. He also quotes an article in the *Builder* of 19 January 1923, by Mr. H. B. Newbold, organising secretary to the Employers' Federation, the spirit of which means war to the knife. The outlook is not encouraging for the immediate future.

The apparent failure of the recent attempt to realise co-operation in the building industry is also disappointing. Every effort should be made to establish a national building guild on sound workable lines, for co-operation is the only alternative to industrial or class war. No doubt it is difficult for men, especially the more wealthy, to realise the value of the benefits which would result. The principle is so different from that upon which all business has been based in the past. But sooner or later men will have to come to it. It is obvious that in the long run nothing will work in industry but co-operation, either in England or elsewhere. The only question is whether it is to come by voluntary effort, or by some other means which would probably cost us much of our liberty.

Histoire et Condition Juridique de la Profession d'Architecture*

BY GORDON HOLT.

It has been said with relevancy in law cases that lawyers and architects are the least tractable of all liberal professions; lawyers, because they make laws and therefore inure themselves against their insidious surprise; architects, because not even lawyers have been able to define clearly or consistently their duties and their rights.

Laws about architects do exist, of course, even in England, but they are based on few precedents and many empirical reflections and it is time that the position should be established on a more logical and definite basis. This exhaustive study of M. Geo. Minvielle, avocat à la Cour d'appel of Bordeaux, will have the great merit that it differentiates between the two legal aspects under which an architect can be made to face a court of justice. It is true that such a study, strengthened by documents mostly of French customs,

* *Histoire et Condition Juridique de la Profession d'Architecture.* By Geo. Minvielle, Avocat. [Paris: Librairie Générale de l'Architecture et des Arts Décoratifs, 54 Rue des Ecoles.] 1921.

is of especial interest to French architects, or to those coming under Latin jurisdiction, but it has, nevertheless, a nucleus of constant values which will be found useful to architects of all countries.

This work may be said to pivot on the dual question of the architect as " locateur d'ouvrage " or as " mandataire." For a long time the first theory held sway without any questioning, because for a long time all authors who stuck to it considered the architect and the contractor under the same and indivisible heading. In a way, such an interpretation was natural, inasmuch as for many centuries the architect was equally the contractor or builder. Beside, if the architect, according to other authorities, was a " locateur d'ouvrage," he was so from purely accidental reasons.

Taking his studies well into sheer technical matter, M. Geo. Minvielle scrutinises all the established theories and their concomitant applications; he analyses them, seeks their origin and their reasons, proves their weaknesses and deviations. Further, with a juridical science I am unable to appreciate fully, he formulates a theory steeped in common sense and based on a profound knowledge of jurisprudence.

Lastly, he establishes an extremely clear division within the sphere of architectural activities, and therein lies the chief interest of his work. Fortified by constant reading of cognate cases and never losing sight of the closely-knitted system on which it has maintained itself, he ultimately proves that an architect is a " locateur d'ouvrage " first and a " mandataire " afterwards. And it is so because the rôle of an architect is a multiple one, and entails distinct obligations according to the different phases of his professional activities.

It amounts to this: an architect is a " locateur d'ouvrage " when he prepares his plans and specifications. But when, this finished, the owner wishes to proceed, and does proceed, with the actual erection of his building, then, a double contract results. On the one hand, there is the " louage d'ouvrage " between the owner and the builder, or contractor, who pledges his name, credit and responsibility to build according to the plans and specifications submitted; on the other, there is the " contrat de mandat " between the owner and the architect who engages his responsibility to direct the work and to settle all accounts.

Such are the premises on which this distinguished lawyer elects to build up his thesis and such is the main contention he arrives at.

But, as I said, if it seems to appeal more to French architects, it has one section likely to be of great interest to ours also, and this section deals with the rôle and function of the architect throughout the ages. Never exhaustively approached up to date, this aspect deserved a serious inquiry and M. Minvielle has gone about this particular business in no uncertain manner. In Chapter II we are afforded a most adequate peep into the origin and character of the architectural profession from Egypt, Assyria and Greece, through the Middle Ages right up to our own times. And this proves to be uncommonly instructive reading and one well worth a careful study. It is brought home to our sense of dignity that if now an architect is looked upon as a beneficial and stable member of society it was not always so; witness Martial's counsel to some hapless Roman father: " If your son is good for nothing, then, make him a street crier or an architect . . . ." It is also interesting to realise that, as in Renaissance days, so in the best period of Greek hegemony, most architects possessed a sound general culture, being, in addition, painters, sculptors, poets and engineers.

This part of the book teems with informative notes, but its chief claim to our public is the technical matter adumbrated above and to homologate it in a terse and clear manner calls for qualities liable to be, in the long run, somewhat monotonous. But such natural defects are, in this case, of a man who speaks on a precise and finite subject. They are the price which the reader has to pay for all the learning, interest and stimulating quality (in a narrow sense) of the book. And there is so much of all three that he will gladly pay for it. Suffer the inevitable scoriæ and the gold will shine.

Report of the Royal Commission on Fire Brigades and Fire Prevention

BY PERCIVAL M. FRASER [*F.*].

The above Report has been issued in the form of a Blue Book, which cost the nation £3,081 9s. The scope of the enquiry was briefly :—

(i) The avoidance of loss from fire. Regulations dealing with construction of buildings. Dangerous processes, fire risks generally and information upon matters relating to fire prevention.

(ii) The extinction of fire. Fire Brigades. Changes necessary to secure protection against risks from fire.

The Institute was represented on the Commission.

The Report is prolix and pusillanimous, and contains a large proportion of petty or unnecessary matter. As an example of exuberance instance the following: " We can only endorse the apostolic inculcation of vigilance as equally applicable to the combat with an adversary not less devouring than the subject of his warning (I Peter v. 8) " !

The need for condensation is everywhere apparent. For " 112 lives were lost," the Commission write, " in

the holocaust which ensued, decimating the ' fine fleur ' of the rank and fashion of Paris, one hundred and twelve victims lost their lives ! " ; and a picture palace is referred to as " that apogee of modern artistry " !

Elsewhere the Commission discuss whether sentence of death should be passed for arson. They quote from a travel book on Patagonia and refer to the causes of fire in chicken incubators !

Such statistics as are given are from sources readily available, and these and the long extracts from Building Acts, etc., are not necessary in a report the sole value of which lies in the Conclusions and Recommendations.

Then there is a wandering disquisition on Building Law Statutes in England and Scotland, culminating in two or three entirely uninspired suggestions.

The outstanding defect, however, which robs the Report of any value is the studied care with which explicit statements are either avoided, or clouded with qualifications. There is scarcely a sentence which is not rendered sterile by such expressions as " it appears," or " it seems," or " we are informed," or such words as " perhaps," " possibly," etc. In a single paragraph there are no less than eight such equivocations.

If the Commission did not test their information or could not trust their informants, the public are unlikely to feel much confidence in their findings.

The main causes of fires are scheduled but in an incoherent manner, and this is one reason among many calling for an index, which might well take the place of the cumbersome and expensive maps inserted at the end of the volume.

In the Report French, Latin, and German are pressed into commission. There is not a single quotation, however, which could not be more pithily rendered in English—or, better still, omitted altogether. Such profound expressions as " il faut qu'une porte soit ouverte ou fermée " could certainly well be spared. In a document of this sort there should not be japes about Scotchmen and whisky, and corpulent aldermen, etc. The Chairman should have expunged all these and also the reference to American politics. Such things in a Report of a Royal Commission are not only a breach of decorum, but involve a waste of public money.

The common errors of " doorway " for " door," and " fire-proof " for " fire-resisting," should have been avoided in a report of this kind, as should such an inexcusable expression as " unfire-proofed " !

The Commission recommend that staircases and lift shafts should be adequately ventilated at the top or covered by some material easily broken by fire, a most efficient contrivance for turning a simple outbreak of fire into what the Commission would call " a holocaust."

A " passing reference " is made to explosive factories consisting of about a thousand words which no longer have any force.

It is with regret that one finds the Commission recommend that the amount of window space in industrial buildings should be restricted and reduced, an absurdity from a fire-fighting point of view and with nothing to recommend it in any other respect.

After a long discussion on the " fire-proofing " of timber, the Commission's finding is that " the problem calls for further experiment and observation."

There is an extraordinarily long reference to celluloid running into four or five thousand words and culminating in the statement that the Commission have no recommendations to make.

As regards fire in ships the Commission say " they did not receive any information or suggestions," and thereafter proceed to a disquisition of about a thousand words. They think, however, that by taking proper precautions the risk of fires attaining dangerous dimensions may be reduced.

Nothing new or informative is to be gleaned from the Report with regard to fire-extinguishing apparatus; and whilst the whole of the information given is common knowledge, the descriptions are clumsy and inaccurate.

It is a noteworthy fact that the British Fire Prevention Committee, than which no more competent authority exists, should have refused to submit evidence. Any comment would be superfluous.

The bulk of the Report, running into about sixty thousand words, deals with Fire Brigades. The conclusions arrived at may be summed up in the suggestion that in large cities the organisation is good ; in smaller towns, urban districts and rural areas protection is, in the order named, less or more inadequate, but such inadequacy arises out of economic conditions for which the Commission can suggest no remedy.

The Report culminates in a Schedule of 142 Conclusions and Recommendations, subject, we suppose, to the doubts and qualifications contained in the preceding hundred thousand words.

The Conclusions, therefore, would seem to depend on some more competent body undertaking to investigate the points beyond the power or industry of the Commission to verify. These conclusions are all that need be read, but in the circumstances we feel that they do not add to the common knowledge of those who have made the slightest study of the problems involved.

The statement of evidence by Mr. Todd, a London District Surveyor, on the London Building Act and L.C.C. regulations, etc. (which we believe will be endorsed by all his colleagues), is a contribution of original and expert information.

The Report concludes with disclaimers by all save two of the members of the Commission.

The Book is published at the unconscionable price of 8s., whilst the evidence, bound separately, costs about 25s.

Correspondence

STRAND-ON-THE-GREEN, CHISWICK.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—As one of the three members of the Art Committee who with Mr. Arthur Welford were deputed to meet the members of the Chiswick Urban District Council and their Engineer, with a view to advising the Council as to the completion of a portion of the embankment which they were rebuilding, it appears to be a little unfortunate that Mr. Welford's letter, published in the JOURNAL of December 22nd, should have been written without first consulting the other members of the deputation, including myself.

In the first place, I do not consider that he is correct in stating that the Chiswick Council agreed to complete the wall in brick. It is my clear recollection that they only promised to consider the feasibility of so doing.

Again, it is very easy to describe the work as a " slice of rather rich plum cake with a generous slab of almond icing to it." This sort of criticism is perhaps hardly worthy of Mr. Welford.

I cannot agree with his inference that the deputation were ignored and that the R.I.B.A. have been snubbed. As I see it, in accordance with the wishes of the deputation the wall was finished in a truly classical manner with a flat stone coping, instead of, as it was intended to be by the Council, with a sloping coping and a spiked railing.

It must be remembered that, when the meeting took place, only about two feet of the upper portion of the wall remained to be completed, and however desirable it might have been to attempt to reproduce some at least of the feeling of the old brick wall which supported the path lower down, it is certainly an open question if a brick and stone wall in two heights in this position would have been better than a wall built entirely of stone.

It is my view that the wall as completed, with its flat stone coping, is an immense improvement on what might have been ; that the Chiswick Council made considerable changes to meet the wishes of the deputation ; and that the R.I.B.A. were well advised by the Art Committee in thanking the Chiswick Council for what has been done.—I am, Sir, yours faithfully, S. D. ADSHEAD [*F.*].

THE INSTITUTE (BUSINESS) MEETINGS.

33a Oxford Road, Putney, S.W.15.
15 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I quite agree with Mr. Percy Morris. It was a dreadful night. My behaviour was especially outrageous. But what we are trying to do is to awaken the Living Dead ! Professor Lethaby and many others have all tried decent methods, and they have all failed. There remains just a chance that indecent methods may do what decency has failed to do.

In the meantime other Societies are taking up work that the R.I.B.A. should have taken up years ago—such as the Royal Society of Arts' scheme, circulars of which are now being sent round. When will these good old-fashioned people who hate disturbances realise that the R.I.B.A. was founded for architecture, not for architects, nor was it intended that it should play second fiddle to the R.A.

Once again I repeat the warning that unless the R.I.B.A. gives up these Victorian notions of presidential professionalism, and moves with the spirit of the times and in anticipation of the most obvious tendencies towards unification of arts—even unification of arts with workmanship—it will simply become a second-rate body of professional touts, with no influence whatever.

The R.I.B.A. is already being laughed at. People say : " Well, if Regent Street is the sort of thing you people can do at your best, we shan't believe any of your after-dinner presidents' speeches about your noble art." And they are quite right.

Materialism is on the decline. The letters are fading and the spirit is returning. With this change will come a return to ceremonial. The younger generation see through all the materialistic ideas of their Victorian parents. We hope to be in the advance guard of those who will herald a new growth—when the flower of art shall blossom forth in pure and radiant beauty. We must prepare a clean site for this new structure. The old and crazy building must be pulled down before the new one can be built.

Please overlook, Mr. Editor, the crime of my " House of Cards," and print this letter as a reward for paying my subscription every year so promptly. By the way, it is rather amusing to notice how ideas sown a year ago and frowned upon by the mighty in their seats are given out *ex cathedra* now.—Faithfully yours,

W. W. SCOTT-MONCRIEFF [*F.*].

CASEMENT OR SASH WINDOWS.

46 New Bond Street, London, W.1.
12 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In your issue of 8 December you publish a letter from Mr. C. F. A. Voysey in which he strives to defend casement windows at the expense of sliding sashes. The various practical criticisms of sash windows which Mr. Voysey makes are effectively answered by Mr. Henry Lovegrove in a letter published in your issue of 22 December, but there are two remarks in Mr. Voysey's letter that call for further comment.

" When stone mullions and transomed windows are built and fitted with metal casements, the windows will produce more the effect of grills than of holes in the walls."

Is this really the case or is Mr. Voysey, in making this assertion, carried away by his own romantic feelings ; is it indeed desirable that windows in these days of enlightenment should produce " the effect of grills," and is it a fact that properly designed sash windows look like " holes in the walls " ?

May I be so bold as to suggest that there is no reason why windows should not be designed simply as windows, with the object of providing light and ventilation in the best manner possible consistent with the claims of beauty and convenience, and that the artificial, sham Mediævalism of imitation Gothic work should not be heard of outside the pages of the Victorian Romantic novelists.

However gloomy a view we may take of modern society at the present time, "the comforting effect of protection to persons inside" afforded by mullions and transoms is not really so necessary as Mr. Voysey imagines.

Yours faithfully,

KENNETH M. B. CROSS.

PICTURE EXHIBITIONS.

In succession to the Australia Exhibition at the Royal Academy, there is at present on view, until 15 February, an Exhibition of Works by Swedish artists from 1880–1900. According to the introduction to the catalogue, the last two decades of the nineteenth century marked the second " golden age " of Swedish painting, the first having manifested itself more than a hundred years earlier. The Exhibition is, therefore, interesting in this respect, and its hanging committee are to be congratulated on their arrangement of hanging each artist's works in a separate group, and although this grouping arrangement, so far as the individual works are concerned, is not chronological, it is still an easy matter to trace the development of an artist's style from the dates on the pictures. Very many of the artists studied in Paris, and it is not difficult, we think, to trace the influence of Cezanne, Manet and Cottet in the dark tonality of many of the works. The exhibition, as a whole, lacks sunlight, numerous paintings depict the hour of twilight, and indicate the sentiment of introspection and seriousness which is characteristic of Scandinavian literature. H.R.H. Prince Eugen of Sweden, Ernst Josephson, Nils Kreuger, Bruno Liljefors, Karl Nordstrom, Olaf Sager-Nelson, Oscar Björck and Hugo Birger, all contribute notable pictures ; and we must not omit to mention those of Anders Zorn, which have achieved an international reputation. Two sketch models of sculpture by this artist indicate, notwithstanding their smallness in scale, the " grand manner."

At the Royal Academy there is also being held the thirty-fourth annual Exhibition of the Royal Society of Portrait Painters, one of the best exhibitions ever held by the Society. The numerous portraits by Sir Wm. Orpen, who is President of the Society, dominate here as they do at the R.A. Exhibition. Especially notable is his large decorative panel portrait of Mrs. St. George. The portrait by Mr. R. G. Eves of Mr. Thomas Hardy is one of his best works ; and Mr. Harold Speed, Mr. Fiddes Watt, Mr. Howard Somerville, Miss Flora Lion and Mr. J. H. Lorimer all contribute notable work. E.H.M.

" THE ACOUSTICS OF THE AUDITORIUM."

Mr. G. Sutherland's important Paper on " The Acoustics of the Auditorium," which was published in the R.I.B.A. JOURNALS of 22 September and 20 October of last year may now be obtained in accordance with a general desire at the office of the R.I.B.A., bound in paper covers, price 3s. 6d.

THE WORK OF THE IMPERIAL WAR GRAVES COMMISSION.

During the last three years the great work of co-ordinating and enclosing the British military cemeteries in France and Flanders has been progressing quietly. When it is realised that there are over 2,000 of these, it at once becomes apparent that a stupendous task is involved. Apart altogether from the preliminaries, *e.g.* defining the boundaries, negotiating with the owners of the land, and the subsequent legal procedure between the Allies ; necessitated by the French and Belgian Governments having generously made over to Great Britain in perpetuity the ownership of these " foreign fields," which in the words of Rupert Brooke are " now for ever England " ; there is also the intricate and laborious work comprised in the recording of the individual interments, all of which have to be put on a definite basis before the constructional work entailed in the architectural treatment of their permanent boundaries can be considered.

It is, however, the intention of the present writer to refer only to the latter part of the subject. The tourist travelling from Boulogne to Wimereux by the coast road catches a glimpse, away to the right, of the white stone roofs of the record houses of Terlingthun British Cemetery. Having crossed the railway, and entered by the little wicket gate, he finds himself confronted on the left by the graceful outline of the War Cross, with its bronze sword ; and in front with the Great War Stone, the latter horizontal, solid and lasting in appearance, acting as a foil to the Gothic verticality of the former. The masonry of the record houses gleams white against the fair countryside of France. These edifices have been treated in a very dignified and original manner and may be regarded as most characteristic examples of the method which has been adopted in dealing with each of the cemeteries as a whole. They strike, as it were, the keynote of an architectural sonata in which the dominant theme conveys a sense of deep restfulness and refined harmonious restraint. This idea is enhanced by the absence of mouldings, typical of, and emphasising, the simplicity which has marked so many of the greatest and most self-sacrificing acts of heroism ; as well as the silence which is ever inseparable from physical death. There is relief in the curved balusters, the only slight freedom the architect has allowed himself. As regards the general lay-out, one feels that full justice has been done to the opportunities afforded by the site. The statue of Napoleon on the hill beyond has been taken as a focal point, and makes an axial-line with the War Cross.

Such is Terlingthun, architectural, permanent and dignified, which may be regarded as a typical example on a fairly level area ; even if smaller than many other of these so-called " Silent Cities."

Varying types will be found at Etaples, with its

10,000 graves; Boulogne Town Cemetery with its Greek portico; Tyne-Cot Passchendaele, where the concrete pill-boxes are being left and retained in the cemetery as permanent memorials; the Souvenir Cemetery near Saint-Omer, with its terraces; the Guards' resting-place at Festubert, where the flower of our Army lie, a great contrast to the crude cement tombs in the orchard at Hougemont. All these have been designed to suit their individual situation and peculiar needs. Not less remarkable is the sympathetic handling of the problem involved in the treatment of the Chinese burying-place at Noyelles, where the Oriental visitor is greeted with the familiar curved outlines of lintel, coping-stone and boundary wall, recalling the characteristic architecture of his native land.

In the Ypres salient special care was needed in reinforcing the foundations for the buildings on account of the swampy nature of the ground. Where the cemetery is in a mining village or small town, walls replace the hornbeam hedges which are more generally used to define the boundaries of those cemeteries in the open country.

Gates have been dispensed with in some of them, being replaced by stone posts and bronze chains of appropriate design.

At the entrance to or inside every cemetery is a record stone with the following inscription in English and in French or Flemish: "The land on which this cemetery stands is the free gift of the French [Belgian] people for the perpetual resting-place of those of the Allied Armies who fell in the War 1914–1918 and are honoured here."

In some cases a special size of bricks, known as "Boom Bricks," smaller than the English make, have been used successfully, with Saint Vaast stone dressings for the entrances and record houses. The domed roofs of the latter are carried out in concrete and lined internally with Keen's cement. The proportions of the War Cross have been modified to accord with the varying area of the particular burying-place in which it has been erected.

In the completed cemeteries the wooden crosses have been replaced by stone headstones of simple design and good lettering. Each is carved with the regimental badge of the deceased, the same type being used for both officers and men. These headstones are securely bedded into a continuous concrete beam reinforced with a layer of expanded metal below the level of the finished turf.

A scheme of planting is arranged for each cemetery, and suitable trees and shrubs used in accordance with the soil.

Taking everything that has been done into consideration, it is difficult to conceive how the student of to-morrow and the antiquary of the future can fail to be impressed with this architectural record of the sacrifice involved in the great struggle for the preservation of freedom. PHILIP S. HUDSON [*A.*].

The British School at Rome

Lord Crawford and Balcarres, on the afternoon of January 15, presided at a meeting of subscribers to the British School at Rome (Faculty of Archæology, History and Letters) held in the rooms of the Society of Antiquaries, Burlington House. Members of the Hellenic and Roman Societies were invited to attend.

In asking the members to pass the annual report, Lord Crawford said it showed a continuation of healthy and vigorous life. The actual structure of the school had during the last twelve months been in process of considerable improvement. Its extensions would contribute to the comfort of students, visitors and residents. Speaking of recent publications he saw that the current volume on the picture gallery of Andrea Vendramin,* which the Faculty have been able to produce, showed the scope for investigation of lost and mislaid pictures and of information for the re-baptising of pictures, or rather of the names of their authors. It was difficult to conceive of anything more contentious than some of the signatures to old pictures. Referring to the astonishing series of finds in the basements of the Vatican, Lord Crawford said he believed that the endless basements and corridors of the Vatican afforded unlimited material for original research which was little short of incalculable. There had been many recent discoveries all over the world—in Egypt, in the South of France, in Iraq, in Mexico, and in the distant plains of Arizona, and they had heard that the egg of the dinosaurus was worth £10,000.

The functions of the British School at Rome were, however, less sensational, but none the less interesting, though they were confined to archæological research in Europe. The difficulties under which the work of the school was carried on were very great. A number of papers dealing with the work done by the school were in abeyance owing to lack of funds. These papers offered a concrete proof to the subscribers that their money was well spent and maintained the status of the school among learned societies all over the world. The department of finance checked these useful impulses, but the British School suffered in that respect in common with many other learned institutions. It was a mistake to judge the school solely by its artistic and archæological work. It had become the acknowledged centre of British enterprise in Italy, useful to students, valuable to visitors, and notable also for its influence upon the mind of Italy itself. It had struggled for years, but had survived, thriven and prospered on an exiguous income.

The school had gained the respect and admiration of Italian scholars as a whole, and though it had many rivals —old-established and grandiose—it held its own with triumphant success. Its progress in public esteem had now acquired a real momentum, and it was now their duty to do everything they could to invoke active and increasing support at home for an institution which was doing such remarkable work.

Mr. A. H. Smith, chairman of the Faculty of Archæology, made a Communication, illustrated by lantern slides from photographs supplied by *The Times*, concerning the

* This volume may be consulted in the R.I.B.A. Library.

sculptured sarcophagus recently discovered at Cæsarea, in Palestine.

He said that the sarcophagus belonged to the second or early third century, and it was in an excellent state of preservation. The undercutting, swords, features, etc., did not need the restoration which had to be done to those previously found. He showed slides of other sarcophagi, also illustrating battles with the fabled Amazons, and pointed out that the artist had introduced a stock combat between two Greeks at one side of the sarcophagus, forgetting the Amazons. The running pattern at the base helped to locate the period. On the fourth side there was a pair of griffons facing one another. The griffon had been a decorative subject for about 2,000 years. Slides showing the evolution of the fiercer type of griffon from an early bird-beast among foliage were thrown on the screen.

THE LONDON BUILDING ACTS COMMITTEE AND THE LAW RELATING TO THE CONSTRUCTION OF BUILDINGS.

The London Building Acts Committee appointed by the Institute at the commencement of this session has been considering in what direction the law relating to the construction, etc., of buildings in London should be amended.

The following headings for inquiry have been decided upon :—

(*a*) Laying out and widening of streets and frontages.
(*b*) Height of buildings and space about buildings.
(*c*) Construction of buildings.
(*d*) Party wall procedure.
(*e*) Special and temporary buildings.
(*f*) Dangerous and neglected buildings and sky-signs.
(*g*) Fire protection.
(*h*) Exempted buildings.
(*i*) Administration by L.C.C.
(*j*) Administration by District Surveyors and fees payable to them.

Considerable progress has been made under some of these headings. It would be convenient to the Committee if members of the Institute with experience of the application of the Building Law in London, and who have found matters which call for revision, will be good enough to assist the Committee with a note of the same. It is important that clear reasons should be given. If plans or papers of special importance are forwarded they will be duly returned when noted.

The Committee are particularly anxious to have before them broad principles on which the present law needs revision in preference to small verbal amendments.

As the Committee are hoping to conclude their general survey of the subject by the end of February, it is requested that any response to the present appeal to members be sent in before that time to

CHAS. A. DAUBNEY [*F.*],
Hon. Secretary of the Committee.

ROYAL CANADIAN ACADEMY OF ARTS.

TRAVELLING SCHOLARSHIP IN ARCHITECTURE.

The Royal Canadian Academy of Arts are offering a travelling studentship to the value of $1,500.00 ($500.00 on departure of the travelling student ; $500.00 after the expiry of half his time abroad ; and $500.00 on his return with satisfactory evidences of study). The scholarship is restricted to Canadian citizens of at least six years' residence in Canada and not over thirty years of age.

The object of the scholarship is to promote the conception of architecture as the Mother of the Arts, by encouraging an understanding, by architects, of mural decoration, sculpture, ornament and craftsmanship.

Allied Societies

LIVERPOOL ARCHITECTURAL SOCIETY

OUR CLIENTS AND OURSELVES*.

BY HERBERT A. WELCH.

I think there never has been a time in the history of our art when better facilities for art and constructional training have been available to the student. This has already resulted in a great advance in the general level of modern architecture. That this general level will attain even greater heights I have not the slightest doubt. By this, however, I do not mean that I am entirely satisfied that the present method is quite the best which could be evolved. I look forward to the time when the system at present adopted in the schools will be supplemented by or dovetailed into fairly lengthy periods spent by students in the offices of practising architects, whereby they will be enabled to get more closely into touch with matters of practice during the more impressionable period of their training. In my opinion we have yet fully to realise that our profession calls not only for a high level of artistic and scientific attainment, but—what I think to be equally important—a fair measure of business ability. You will say these are great and searching qualifications. They are, but nothing less befits a great profession.

Side by side with this advance in training, the public is at long last taking a more enlightened interest in our art. The reason is not far to seek. We have become more worthy of their interest. Our work in fact begins to arrest their attention. Yet even so the average citizen does not fully realise the range of beneficial advice and help that is available to him or to her from the properly qualified members of our profession. The ethics of our profession preclude us from making use of public advertisement in order to enlighten and instruct the public. This I consider in the main to be a good thing, leaving only our clients as the medium for the circulation of such information. Such a medium must of necessity be slow, but I am inclined to think it has the advantage of being sure. It therefore behoves us to render to our clients the best service in our power.

In view of the fact that a fair proportion of my audience this evening are students and not yet practising architects they might be interested to hear :—

* Extracts from a Paper read before the Liverpool Society, 11 December 1923.

(1) How we get our clients.
(2) How we retain them.
(3) How we increase them.

Our first clients are for various reasons generally drawn from among our most intimate friends and family connections, old school friends, and their friends. In addition the growth of the competitions system has been, and no doubt will continue to be, an excellent means of providing the young and able architect with an opportunity which would not otherwise offer. There is also that inestimable gift of personality, which so few possess, but to those who have it what a golden possession it is !

This is but an indication of the main channels through which our first commission might float into our harbour. The many tributaries which feed these channels are legion, and my remarks would be too lengthy were I to pursue them further.

It will be manifest that by far the greatest difficulty is at the start, and when I say that our first clients are amongst our most cherished recollections, I think I express the feelings of all those architects who have stopped for a moment in their busy lives to take a retrospect of their careers. The courage of those who trusted us and placed themselves in our hands before we were able to point to any practical accomplishments is something for which we should ever be grateful, and of which we have a right to be modestly proud.

By whatever means we get our clients I am convinced that the main factor, the dominating factor, in retaining them is ability. Personality alone may get us clients, but ability—even above the ordinary—is needed to retain them. Given this ability coupled with keenness of desire, the extension of our clientele will come about more or less as a matter of course. We may rest assured that our clients will be at pains to let their friends know whatever good service we have rendered them. It can indeed be said of us that we are known by our works.

To ensure this progress, however, it must at once be realised that our first, last and constant duty to our clients is not to measure our efforts, but to give the best, and the utmost that is in us ; above all, we are expected to be masters of our calling.

On receiving our first instructions from our clients we should be intent upon getting a full understanding of their desires and requirements. We should guard against the appearance of being too busy or preoccupied to give the necessary attention to their wishes, it makes a bad impression, and it can seldom if ever be justified. We should endeavour to enter into the spirit of the problem which they desire us to solve. This does not necessarily mean that we slavishly work only along the lines they indicate to us. In fact, the best results will frequently not be found along these lines. Our training and freshness of mind operating on a new problem—which has probably occupied their minds for a long period, and upon which those minds might have become a little stale and set—will generally result in our being able to evolve a better and more economical scheme than has occurred to them. We should not be content merely to have worked out something " just what was wanted." We should strive to do much better than that. We should not tacitly agree to all our clients' views and suggestions if some better idea occurs to us, but rather put forward in a tactful way any alternative suggestions that occur to us and discuss them. They will generally be appreciated and frequently acted upon.

Good architecture being uppermost in our minds we have also to apply ourselves to finding the best architectural expression of our client's desire. We must not be nervous of discussing with them this aspect of the problem. All clients appreciate a building of real distinction even if they do not technically understand the true relation of the component parts which go to the making of such a building. From the first our efforts should also be designed to get a full understanding of our clients, to which end we should be frank and confidential ; it will generally be found that these qualities are appreciated and readily reciprocated. Remember that our clients place in us great confidence, in addition to a heavy responsibility in spending to the best possible purpose large sums of their money. It is for us to justify that confidence by producing a building in every respect suited to its practical purpose, economical—but not mean—dignified, and possessed of such distinction that it arrests attention. This accomplishment will be a source of satisfaction alike to the owner, to the public, and to the architect.

When first consulting an architect clients frequently exhibit a tendency to understate the amount they are prepared to spend upon the proposed work, feeling that we might produce a more costly scheme, and as business men they consider it wise to reserve to themselves a margin for safety. We should always frankly request clients not to do this, for two especial reasons. Firstly, it is an indication that they are not sure of us, and secondly, such a method is liable to result in the production of a design less satisfactory for its purpose than might otherwise have been the case, involving the making of subsequent additions or variations to the plans which do not fit quite happily into the original scheme. If, however, they state a sum which they desire to spend upon the proposed work, which sum we know to be inadequate for the purpose, it is wise as early as possible tactfully but frankly to state so ; it secures both ourselves and our clients against subsequent disappointment and possibly bad feeling. Having then persuaded our clients to accept what we think to be the likely cost of the proposed building it might shake their confidence in us and in our profession if ultimately this sum is largely exceeded. We must, therefore, do our utmost to guard against such an event.

In drawing up the contract we should be at pains to explain to our clients the meaning of its salient clauses, never forgetting to make it clear that it is in the best interests of all parties concerned—client, architect and contractor—that all orders for work should be given not by the client but on his behalf by the architect. Any departure from this established custom is likely to cause discontent and unhappy relations at the settlement of accounts. If such matters are stated tactfully—and not in a high-handed manner—our clients will readily understand that it is their interest alone which we are safeguarding. We should be careful, too, to explain that in the administration of the terms of the contract our main duty is to promote fair play and to hold the scales evenly

between the parties. In effect to be sure that for every £1 spent our client gets value for that amount, and on the other hand, that the contractor is to be fairly paid for work actually done in accordance with the contract and his estimate. It is desirable also to make clear the meaning of our certificates for payments to be made by them to the contractor at various stages during the execution of the work ; and on issuing our certificates it will be found helpful to notify our client at the same time. Incidentally on issuing the first certificate we should mention that the contract stipulates for payment of the amount stated within a week or ten days—whichever is the case—this helps to guard against a matter of importance being overlooked.

During the execution of the work it is usual—for a variety of reasons—to make variations which frequently involve additional cost. We should notify our clients of these variations, and wherever practicable give them an approximate idea of the additional cost. Where a quantity surveyor is engaged his help in such matters should be invited.

It is in our clients' interest that our relations with the contractor and sub-contractors should be of a helpful and friendly nature ; no good purpose will be served by using our authority in an overbearing and high-handed manner. We should keep clearly in mind that the successful accomplishment of our task depends upon the closest co-operation of all parties concerned. Disputes should be avoided. When a misunderstanding occurs and keenness of feeling is exhibited, avoid lengthy correspondence and call the parties together. Soundness of judgment, coolness of head and conciliation of manner will generally overcome most of the differences that arise.

Again in dealing with local authorities, district surveyors, adjoining owners and others, it will generally be found that their requirements and interests can best be met by tactful handling and sweet reasonableness, to the satisfaction of all concerned. By this it is not meant that the architect should pursue a weak policy of giving all and receiving nothing, but rather that when negotiating he should be moderate in his demands, frank and open in manner and transparently honest of purpose.

Some clients are by nature more trusting than others and by virtue of that trustfulness leave matters very much in our hands. We should not mistake such confidence, and use it as an excuse for going ahead with the work during its various stages as if our climate did not exist. On the contrary, their confidence in us should be reciprocated. We should consult them upon all matters of importance which affect the convenience as well as the design of the premises. Our designs for such matters as fittings and fixtures affecting the satisfactory working or comfort of the scheme should be discussed with them, they like it, and we in turn should like to feel that we have their consent and approval. I have always made it a practice to invite clients to accompany me on the selection of fireplaces, door furniture, sanitary goods, electric light fittings—when these have not been designed by me—and the other important details that go to the making of a comfortable home or building. We architects are sometimes inclined to consider that our services are at an end when the building is completed. We can, however, to advantage go a step further and offer our services in connection with the furnishings and decorations. This is a province which the architect has not explored or studied as much as he might have done, and I have found that clients are most grateful for any help in this direction.

Up to this stage I have directed your attention to the relationship of client and architect as it most generally concerns us in practice. Our knowledge and experience will no doubt also be put to the test in various other directions. For instance, in acting as assessor in an architectural competition the ability of an architect is very fully extended. Here again, our clients must take us fully into their confidence. It is a duty they owe alike to us and to the public they serve. The assessor must fully discuss with them the proposed scheme and clearly ascertain their various requirements as to accommodation and cost. Having proceeded thus far, if the assessor is wise he will, as the next step, work out in sketch form these requirements in order to satisfy himself (*a*) That the site is suitable for such accommodation—an omission to do this will probably result in the competitors being invited to spend much time and thought upon an impossible project. (*b*) That there is a reasonable prospect of the proposed accommodation being obtained for the intended cost. If these fundamental conditions are not met, the assessor will frankly state so to his clients and suggest an adjustment of these two factors in order that they bear a proper relation to each other. In close consultation with his clients the assessor will then proceed to draw up without ambiguity the conditions for the competition, making abundantly clear to competitors the essential requirements as distinct from suggestions. If all this preliminary work has been thoroughly done, our clients will be happy to find the number of questions received from competitors reduced to a minimum, and what is equally important, the competitors will be able to proceed with the preparation of their designs without a long delay for the replies to questions, none of which is likely to be of a fundamental nature. The drawings having been received, the assessor will very carefully and deliberately scrutinise each set. In his determination to do justice alike to his clients and to the competitors he will rule out all designs which violate in essential particulars the conditions of the competition. Having arrived at his decision regarding the premiated designs, he will present his award. Whether this should be done orally or otherwise is a personal matter, but the award should finally be published for the help and guidance of competitors, and wherever practicable the whole of the drawings sent in should be publicly exhibited. Such an exhibition creates an interest in the locality, and is instructive to the competitors.

In addition to the services already mentioned, we shall probably be called upon to advise upon disputes which have reached an acute stage, and are likely to be settled in the Court or to proceed to arbitration. Regarding cases which appear likely to be settled in the Court, it should be considered as the duty of every architect so consulted to use his utmost endeavours to arrive at a fair and equitable settlement out of Court. By so doing, both parties to the action are saved heavy bills of costs and the parties concerned are spared the ill-feeling and recrimination which usually result from such actions.

Obituary

A. CLUTTON-BROCK, B.A., Hon. Associate.

The death of Mr. Clutton-Brock leaves an irreparable gap among the writers of serious literary and art criticism, although his direct and often unconventional views were not always appreciated by the subjects with whom it became his lot, or his wish, to deal. He was a writer of distinction, with an unaffected individual style which aimed, above everything, at simple and clear expression. Although he was not generally widely known, the lecture which he gave at the Institute in April 1921 on "Architecture as Everyone's Concern" (one of the R.I.B.A. Public Lectures) attracted an audience beyond even the capacity of the standing room of the Great Gallery.

Mr. Clutton-Brock was educated at Eton and New College, Oxford, and practised for ten years at the Bar. He was one of the first literary critics to *The Times Literary Supplement* and was literary editor of *The Speaker* from 1904–1906. About two years later he became the art critic of that paper, and it was probably by his attitude towards modern painting, his advocacy of the works of some of the wilder post-impressionists and cubists (or artists who tended in the direction of cubism), that he achieved, by causing opposition, a certain notoriety. The influence of Wm. Morris's ideas, a writer in *The Times* says, may be traced in all "his many pronouncements on art in general, and in its relation to life, politics and religion," but there is nothing in Morris's own work which would quite, we think, assist in elucidating certain phases of Clutton-Brock's art criticism. But his literary output was by no means confined to the criticism of paintings: one of his earliest books was a life and criticism of *Shelley, the Man and the Poet*; he also wrote books on *William Morris*, *Thoughts on the War*, *The Ultimate Belief* (1916), *Studies in Christianity* (1918), *Shakespeare's Hamlet*, and other works, which are sufficient to indicate the wide range of his interest and thought.

D. FORBES SMITH [*A.*].

David Forbes Smith [*A.*] was born in 1865, and died at his residence in Kirkcaldy on 28 October 1923.

He received his early training in the office of the late John Murray, Kirkcaldy, and thereafter proceeded for further experience to Paisley, Maidstone and Salisbury. He passed the examination of the R.I.B.A., and was elected an Associate of the Institute in 1894. Returning to his native town some twenty-five years ago, Mr. Smith there commenced a successful practice. He acted as architect for many of the public authorities in Fifeshire, and was a successful competitor in several architectural competitions. Among his principal works are:—Strathearn House, for the late James Wishart, Esq.; North School, Kirkcaldy; Viewforth School, Kirkcaldy; additions to District Hospital, Fife; and Baptist Church, Sinclairtown.

R.I.B.A. Prizes and Studentships, 1924

DEED OF AWARD.

The designs and drawings submitted for the Prizes and Studentships in the gift of the Royal Institute are now on exhibition at the Royal Academy of Arts, Burlington House, and will remain open to members and the public (free) until 4 February (10 a.m. to 6 p.m.). The Council's Deed of Award, read at the General Meeting of 21 January, gives the results as follows:—

THE ROYAL INSTITUTE SILVER MEDAL.

(*i*) *The Essay Medal and Twenty-five Guineas.*

Three Essays were received for the Silver Medal under the following mottoes:

1. "Fortezza."
2. "North Point."
3. "Tuum Est."

The Council regret that they are unable to award the prize.

THE TRAVELLING STUDENTSHIPS.

(*i*) *The Soane Medallion and One Hundred and Fifty Pounds.*

Six designs for an Anglican Cathedral Church were submitted under the following mottoes:—

1. "Dean": 4 strainers.
2. "England": 4 strainers.
3. "Lampsacus"; 4 strainers.
4. "La Trinité": 4 strainers.
5. "Phœnix": 4 strainers.
6. "Seep": 6 strainers.

The Council have awarded the Medallion, and, subject to the specified conditions, the sum of One Hundred and Fifty Pounds to the author of the design submitted under the motto "England."*

(*ii*) *The Pugin Studentship and Seventy-five Pounds.*

Four applications were received for the Pugin Studentship from the following gentlemen:—

1. J. F. Hampton [*A.*]: 4 strainers.
2. W. J. B. Price: 3 strainers and loose sketches.
3. D. H. McMorran: 4 strainers.
4. C. J. W. Messent: 4 strainers and book of sketches.

The Council regret that they are unable to award the Pugin Studentship.

(*iii*) *The Owen Jones Studentship and One Hundred Pounds.*

One application was received from the following gentleman:

J. H. Sexton: 6 strainers.

The Council have awarded the Certificate, and, subject to the specified conditions, the sum of One Hundred Pounds, to Mr. J. H. Sexton, 7 Ethelburga Street, Battersea, S.W.11.

* Mr. J. S. Kelsall, Rydal Mount, St. John's Road, Eastbourne.

The Grissell Gold Medal and Fifty Pounds.

One design for a Single Storey Factory for the construction of motor-car engines was submitted under the following motto :—

"Orient."

The Council regret that they are unable to award the prize.

The Arthur Cates Prize of Thirty Pounds.

No drawings were submitted in competition for the Arthur Cates Prize.

The Ashpitel Prize, 1923.

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. Eustace Harry Button, of No. 1 Royal York Crescent, Clifton, Bristol, Probationer, 1920, Student, 1921, and who passed the Final Examination, December 1923.

The R.I.B.A. Silver Medal for Recognised Schools.

The Council have awarded the Silver Medal for the best set of drawings submitted at the Annual Exhibition by Post Graduate Students of the Recognised Schools exempted from the Final Examination, to Miss Isabel Maud Chambers, of the Architectural Association School of Architecture.

Henry Saxon Snell Prizeman 1923.

The Council have approved the report of Mr. Ernest G. Theakston [*F.*], who travelled in France.

ROYAL SANITARY INSTITUTE.

THE HENRY SAXON SNELL PRIZE.

This prize of fifty guineas and the Medal of the Royal Sanitary Institute is offered for an essay on "Improvements in the Sanitary Conditions of Underground Dwellings and Small Underground Workshops." The essay is to consist of not more than 5,000 words, and to be illustrated by drawings or sketches. Two competitors may combine in sending in an essay and drawings. The essay must be delivered on or before 31 August 1924, addressed to the Secretary of the Royal Sanitary Institute, from whom full particulars regarding the competition can be obtained at 90 Buckingham Palace Road, S.W.1.

Competitions

CAIRO PALAIS DE JUSTICE AND PORT TALBOT MEMORIAL PARK.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competitions, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

14 January 1924. IAN MACALISTER, Secretary.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

7 JANUARY 1924.

VISITING BOARD FOR THE RECOGNISED SCHOOLS.

On the recommendation of the Board of Architectural Education, the Council sanctioned the creation of a Visiting Board to assist and report upon all Schools applying for or enjoying exemption from the Royal Institute Examinations.

INTERCHANGE OF STUDENTS BETWEEN SCHOOLS OF ARCHITECTURE.

The Council accepted the principle of the interchange of students between one Recognised School and another on the understanding that, in the case of such students, exemption from the Examinations of the Royal Institute would be granted only on the joint recommendation of the Head of the School and the External Examiner or Examiners.

It was also decided that in the event of students from Schools of Architecture not recognised (for exemption from the examinations of the R.I.B.A.) entering a course at a Recognised School, each application from such a student for exemption from the R.I.B.A. Examinations should receive sympathetic consideration on its merits.

WINTER EXAMINATIONS.

The following results were reported :—*Intermediate Examination :* Examined, 55 ; passed, 28 ; relegated, 27. *Special and Final Examinations :* Examined, 16 ; passed, 8 ; relegated, 8.

ASHPITEL PRIZE, 1923.

On the recommendation of the Board of Architectural Education, it was decided to award the Ashpitel Prize for 1923, and the Mark of Distinction for Thesis to Mr. E. H. Button.

SHEFFIELD UNIVERSITY.

Mr. Robert Atkinson [*F.*] was appointed in place of the President as a member of the Court of Governors of the University of Sheffield.

SHORTAGE OF SKILLED LABOUR IN THE BUILDING INDUSTRY.

The National Federation of Building Trades Employers and the National Federation of Building Trades Operatives have accepted the invitation of the Council of the R.I.B.A. to appoint representatives to take part in a joint conference on the subject of the Shortage of Skilled Labour in the Building Industry.

ROYAL SANITARY INSTITUTE.

Mr. H. D. Searles-Wood was appointed to represent the R.I.B.A. at the Annual Congress of the Royal Sanitary Institute at Liverpool in July 1924.

ARCHITECTS AND THE LETTING OF OFFICE OR SIMILAR ACCOMMODATION.

The Council passed the following Resolution on the 21 January 1924 :—"The Council view with disapproval the exhibition by architects of boards upon which are displayed notices that offices or similar accommodation are to be let, and that applications to the architects are invited. This Resolution does not preclude the architect of a building, at the request of his client, from exhibiting a board inviting prospective tenants to inspect the plans at his office, provided that the architect receive no commission for lettings resulting, nor does it apply to the letting or selling of land."

Notices

The Seventh General Meeting (Ordinary) of the Session 1923–24 will be held on Monday, 4 February 1924, at 8.30 p.m., at the Royal Society, Burlington House, Piccadilly, W.1., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 21 January 1924 ; formally to admit members attending for the first time since their election ; announce names of candidates nominated by the Council for election to the various classes of membership.

To announce the Council's nomination for the Royal Gold Medal 1924.

The President to deliver his Address to Students and to present the Prizes and Studentships awarded by the Council for 1924.

Mr. Henry M. Fletcher [*F.*], M.A., to read a criticism on the designs and drawings submitted for the Prizes and Studentships.

Probationers R.I.B.A.

Since 28 April 1923 the following have been registered as Probationers of the Royal Institute :—

ALCOCK : HAROLD, 18 Manselton Road, Swansea.
ALEXANDER : ANDREW GORDON, 144 Durham Road, Sparkhill, Birmingham.
ASHWORTH : JOSEPH FLETCHER, 28 Highfield Road, South Shore, Blackpool, Lancs.
BAILDON : WILLIAM, 14 Rothesay Terrace, Gt. Horton, Bradford.
BAKER : DOUGLAS REGINALD, 53 Jessie Road, Southsea, Hants.
BARFORD : THOMAS QUINTUS, Quigg Street, Lakemba, N.S.W., Australia.
BATCHELOR : ROLAND JAMES WALTER, 5 Cheverton Avenue, Withernsea, near Hull.
BEADLE : ERNEST WILLIAM HOLLOWAY, The Lodge, Winn Road, Southampton.
BEESLEY : STANLEY CHARLES, 60 Westbourne Park Villas, Paddington, W.2.
BETTS : CLAUDE PERCIVAL, 298 Unthank Road, Norwich.
BIDWELL : GEORGE BERNARD HOPSON, " Brinkley," East Dereham, Norfolk.
BISSET : JAMES BASIL, St. Anthony's, St. Mary's Hill, Paignton, Devon.
BLOODWORTH : CHARLES THOMAS, 138 Derby Lane, Liverpool.
BROWN : COLIN WILLIAM, " Madeley," Palmerston Street, Bollington, near Macclesfield.
BROWNE : GERALD, 12 Magdalene Street, Taunton, Somerset.
BUCKLAND : HAROLD MONTAGUE, " Lyndhurst," Hunters Hill, Sydney, N.S.W., Australia.
BURNET : HAROLD, 22 Cecil Street, Manchester, S.W.
CADMAN : HARRY GEORGE, 28 Bradstone Avenue, Folkestone.
CAMERON : ARTHUR EDWIN, 18 Eastwood Road, South Woodford, E.18.
CARTER : ROY ANGELO, 3 Nottingham Gardens, Mutley, Plymouth.
CAVEN : CHARLES ALEC, 73 Queens Avenue, Barnsley, Yorks.
CHAMBERS : ISABEL MAUD, The Priory, Roehampton, S.W.
CHAPMAN : JOHN HECTOR CLARKE, 8 Belgrave Crescent, Scarborough.
CHASSER : GEORGE MCDONALD, 17 Roseneath Road, Urmston, Manchester.
COATES : NORMAN, " Arran," 11 Rutford Road, Streatham, S.W.6.
CONCANNON : THOMAS ARTHUR LAWRENCE, 3 Asmuns Hill, Golders Green, N.W.11.
COOKE : EDWARD CURNOW, 1 Hamilton Road, Exmouth, Devon.
CORLETT : WILFRED SHIMMIN, 5 Plasdraw Road, Aberdare.
CRAVEN : CLARENCE FEARN, 29 Plane Street, Newington, Hull.
CRICKMAY : GEORGE HAYTER, c o the Architectural Association, 34 Bedford Square, W.C.1.
CRUICKSHANK : ALEXANDER STEWART, c o F. M. Glennie, Esq., Dutch Reformed Chambers, Cape Town.
DALLACHY : JOHN EADIE WADDEL, 7 Orr Square, Paisley, Scotland.
DAVIDSON : FREDERICK ROBERT, 8 Cypress Gardens, Blyth, Northumberlamd.
DAVIDSON : JAMES HENDERSON, 5 Albert Terrace, Aberdeen, Scotland.
DAVIES : EDWARD FOULKES Quarry Farm, Oakenholt, Flint.
DAWES : GEORGE, 35 Bromley Street, Derby.
DAY : BENJAMIN IVOR, 5 Rope Walk, Strand, Bideford.
DAY : RONALD FREDERICK RICHARD, " Heatherbelle," Main Road, Sea Point, South Africa.
DOBIE : WILLIAM HARROWER GLEN, " Braehead," Poplar Road, Oxton, Birkenhead.
DRIVER : SAMUEL ROLAND, 20 Richmond Mount, Headingley, Leeds.
DYER : SIDNEY, 230 Belgrave Road, Birmingham.
EATON : NORMAN MUSGRAVE, c o Gordon Leith, Esq., Box 3590, Johannesburg, South Africa.
ECCLESHALL : LAWRENCE OLAF, " Argyll House," Pier Street, Sandown, I.W.
ECCLESTONE : JAMES HENRY, " Westwood," Port View, Saltash, Cornwall.
EVE : CECIL GEORGE WILLIAM, "Netherleigh," South Nutfield, Surrey.
FERGUSON : JAMES DONALD, 16 North Avenue, Cambuslang, Lanarkshire.
FIRTH : ERNEST, 45 Woodcock Park Mount, Lower Wortley, Leeds.
FRIDJHON : CLEMENT RAYMOND, " Loch Ryan," Kensington Crescent, Oraniezicht, Cape Town.
FRY : FRANCIS STEPHEN, 39 Walliscote Road, Weston-super-Mare.
GABR : ALY LABIB, 85 Portsdown Road, Maida Vale, W.9.
GALBRAITH : THOMAS MCKAY, " Gordon House," Holden Road, Wednesbury, Staffs.
GATES : WILLIAM HENRY, Springfield, Linsdale, Leighton Buzzard, Beds.
GIBSON : FREDERICK CHARLES, " Homeleigh," Lansdowne Road, Hartshill, Stoke-on-Trent, Staffs.
GIBSON : JOHN, 66 Dene View, Wallsend-on-Tyne.
GLADSTONE : JAMES ROBERT, 80 Abingdon Road, Southsea, Portsmouth.
GRAY : ALEXANDER STUART, 15A Belsize Park Gardens, Hampstead, N.W.3.
GREENWOOD : HAROLD, 40 St. John's Road, Golders Green, N.W.11.
HALL : FREDERICK GEORGE ALFRED, 108 Hambolt Road, Clapham Park, S.W.4.
HARBORNE : CYRIL VICTOR, 47 Somerset Road, Edgbaston, Birmingham.
HARDWICK : JOHN, Delmont Grove, Harrogate Road, Rawdon, near Leeds.
HARRISON : RONALD HERBERT, 64, Church Street, Woolwich, S.E.18.
HAWTIN : MARJORIE EDITH, 1 Arngask Road, Catford, S.E.6.
HAZELL : JOHN LAWRENCE, 4 Branksome Parade, Poole Road, Branksome, Dorset.
HEAL : ROBERT GARNETT, The Highlands, Runcorn.
HENLEY : HARRY WILLIAM, 1 Hampden Road, Knowle, Bristol.

PROBATIONERS R.I.B.A.

HOBBS : HERBERT PRENZEL, 10 Marsden Street, Manchester.
HURDEN STANLEY ALLEN, 72, Sugden Road, North Side, Clapham Common, S.W.11.
HYSLOP : CHARLES GEDDES CLARKSON, The Vicarage, Kingston-on-Thames.
JACKSON : CHARLES HENRY, 292 Lytham Road, South Shore, Blackpool.
JELLICOE : GEOFFREY ALAN, 37 Dorset Street, Baker Street, W.
JONES : HERBERT HENRY BARKER, Ridge Villa, Wollaston, Stourbridge.
JORDAN: JOHN ROBERT FURNEAUX, 3 Carpenter Road, Edgbaston, Birmingham.
KEMP : ARTHUR SYDNEY, 13 Monks Road, Exeter.
KNOWLES : JOSEPH WARD, 119 Plantation Street, Accrington.
LAMB : WILLIAM, 57 Marchmont Road, Edinburgh.
LANE : HOWARD ROSS, 3 Church Street, Christchurch, Hants.
LAWRIE : ALEXANDER FRASER, 38 Mount Street, Aberdeen.
LEWIS : OWAIN GWYNEDD, " Belle Vue," Portmadoc, North Wales.
LIGHTFOOT : BRODRICK, c o Messrs. Perry & Stocks, 6 Church Square, Cape Town, South Africa.
LINDO : HAROLD WALTER EUSTACE, 120A Westbourne Terrace, W.2.
LLOYD : WILLIAM ANTONY SAMPSON, Noke Cottage, Chislehurst.
LLOYD : WILLIAM RAYMOND, 33 Belsize Square, N.W.3.
LONG : ALBERT EDWARD, 28 Bickersteth Road, Tooting, S.W.17.
LUBYUSKI : NORMAN FRANCIS, Saldanha House, Kloof Road, Cape Town.
LUNDY : VINCENT, 2 Walkergate, Otley, near Leeds.
MCINTOSH : NORMAN, 16 Walter Terrace, Fenham, Newcastle-upon-Tyne.
MADEW : THOMAS JERVIS, 60 Thistleberry Avenue, Newcastle, Staffs.
MARTIN : AUBREY FRANCES, Y.M.C.A. Hostel, St. Helens, Swansea.
MASON : HILDA FRANCES, Northcliffe, Felixstowe.
MILLS : RUSSELL, 28 North Promenade, Withernsea, E. Yorks.
MORLEY : ARTHUR EDGAR, 177 and 179 Dalling Road, Hammersmith, W.6.
MOUNT : EDWARD CYRIL, 61 Stoughton Drive North, Leicester.
NORTH : GUY WOOD, 23 Cannon Place, Brighton.
OFFEN : STANLEY ERNEST, 6 Compton Road, Kensal Rise, N.W.10.
OWEN : ALEC, County Constabulary Office, Edleston Road, Crewe.
OWEN : JOHN HUGH LLOYD, 47 Osborne Road, Tue Brook, Liverpool.
PARKER : ERNEST EDWARD, 17 Oaklands Road, Bedford.
PARKES : FREDERICK ERNEST, " Fairfield," Long Lane, Halesowen, Birmingham.
PENNY : WILFRED JOSEPH, 10 Marlborough Buildings, Walton Street, Chelsea, S.W.3.
PEPPIATT : GORDON CHARLES, 19 Parkhill Road, Hampstead, N.W.3.
PEPPIATT : HAROLD STANLEY, 19 Parkhill Road, Hampstead, N.W.3.
PRATT : EDWIN JOHN, 62 Corringham Road, Golders Green, N.W.
PRITCHARD : LESLIE GEORGE, 28 Florence Road, Stroud Green, N.4.
RANDALL : CYRIL GEORGE, 106 Walton Street, Chelsea, S.W.3.
RAPER : WALTER SCOTT, 18 Lockwood Road, Wheatley, Doncaster.
READ : GEOFFREY ERNEST, " Ashgrove," 134 Church Road, S.E.19.
RICHARDS : WARD HUGH, " Terra Nova," Cardonnel Road, Skewen, Glam.
ROGERS : VERNON WILLIAM, 72 Essex Road, Portsmouth.
ROWLES : DOUGLAS LAWRENCE, " Trondia," Beltinge, near Herne Bay, Kent.
ROXBURGH : CHARLES WALLACE, " Leamville," Church Street, Claremont, Cape Town.
SARVIS : JOHN WALTER, " The Cottage," Saunders Lane, Woking, Surrey.
SAVAGE : HERBERT, 4 Westminster Road, Liscard, Wallasey, Cheshire.
SCARLETT : WALTER FRANK, 1 Ruskin Close, Hampstead Garden Suburb, N.W.11.
SCOTT : LEWIS GEORGE, 81 Lowth Road, Camberwell, S.E.5.
SEYMOUR : KENNETH, 15 Drill Hall Road, Newport, Isle of Wight.
SHELLEY : EDWIN HERBERT, 172 Branstone Road, Burton-on-Trent.
SHORT : HAROLD, Horwell House, Copplestone, N. Devon.
SIMMONDS : VICTOR, 122 Cato Street, Vauxhall, Birmingham.
SINGER : JACK LEONARD, 77 Turner Street, Mile End, E.1.
SMAIL : DAVID JOHN HAY, " Craigmillar," White Road, Rondebosch, Cape Town.
SMEED : HAROLD ERNEST, 67 Hamilton Road, Salisbury, Wilts.
SMIDT : REGINALD ERNEST DE, " Bramber," St. John's Road, Sea Point, Cape Town.
SMITH : JOHN FRANCIS, Coombe Court Gardens, Kingston Hill, Surrey.
SNAILUM : TERENCE WALTER, 46 Wingfield Road, Trowbridge, Wilts.
STEVENSON : STANLEY BENJAMIN, 26 Station Road, Reddish, near Stockport.
STEWART : ROBERT IAN, " Chalet Marriette," Fish Hoek, Cape Province, S. Africa.
SUEUR : GEOFFREY EUSTACE LE, Blythswood, Belville, Cape Province, S. Africa.
SUMNER : BEVIS ALEXANDER, " The Croft," Park Road, Heswall, Cheshire.
SUNTER : JOHN ERNEST, 16 Vicarage Road, Chester.
SUTCLIFFE : GORDON, 7 Bedford Street, Bolton, Lancs.
SUTHERLAND : STEPHEN, Meddens, Newmachar, Aberdeen.
SUTHERLAND : THOMAS SCOTT, 28 Salisbury Terrace, Aberdeen
SWANWICK : LEONARD, Ravenstone, Leicestershire.
SYKES : NORMAN BRAMHALL, 79 Clitheroe Road, Slade Lane, Manchester.
TAMKIN : ARTHUR LESLIE, " Paraiso," St. Efrides Road, Torquay.
TARREN : JOSEPH, 398 New Row, Wingate, Co. Durham.
TAYLOR : NORMAN, 15 Garfield Terrace, Swinnon Road, Pudsey, near Leeds.
THEARLE : HERBERT, 42 Wyresdale Road, Aintree, Liverpool.
THEWLIS : EDWARD CHARLES, " Canonsleigh," Westcliff Parade, Westcliff-on-Sea.
THRASHER : WILLIAM JAMES, 18 Frayne Road, Bristol.
TOLL : EDWARD ROY, 80 Adderley Street, Cape Town, South Africa.
TOWNSEND : JOYCE ELEANOR, 9 Gray's Inn Square, W.C.1.
VALLIS : RONALD WILLIAM HARVEY, 42 Stirling Road, Edgbaston, Birmingham.
VELARDE : FRANCIS XAVIER, 17 Fieldside Road, Rock Ferry, Cheshire.
VINE : CYRIL MALCOLM, 7 Whymark Avenue, Wood Green, N.22.
WALKER : ARCHIBALD GRAHAM, 36 Kersland Street, Glasgow, W.
WALL : ERIC, 81 Pepys Road, W. Wimbledon, S.W.20.
WEBBER : JOHN PERCIVAL, 6 Rock Avenue, Barnstaple.
WHISTON : ROBERT NOEL, 13 Queens Crescent, Lincoln.
WILKINSON : RONALD, " Kelso House," 99 Bradford Road, Huddersfield, Yorks.
WILLIAMS : SIRIOL, " Gogerddan," 31 Queen Victoria Road, Llanelly, South Wales.

WILSON : GEORGE FELIX, Y-Plas, Landore, Swansea.
WINN : GEORGE BERNARDES, 17, Great St. Helens, E.C.
WOODHOUSE : JOHN SENIOR, Clough Gate, Grange Moor, near Wakefield.
WORTHINGTON : PHILIP VALLENDER, "Newholm," Cranford Avenue, Knutsford, Cheshire.
WRIGHT : ALLAN, 1 Staveley Road, Keighley, Yorks.
WRIGHT : DENNETT ERIC, 30 Hilldown Road, Streatham, S.W.

Students R.I.B.A.

The following candidates, having passed satisfactorily the architectural courses at the Recognised Schools indicated against their names, have been registered as "Students R.I.B.A."

BLOODWORTH : CHARLES THOMAS (Liverpool University), 138 Derby Lane, Liverpool.
CAMERON : ARTHUR EDWIN (Architectural Association), 18 Eastwood Road, South Woodford, E.18.
CHAMBERS : ISABEL MAUD (Architectural Association), The Priory, Roehampton, S.W.
CLARK : GEORGE GEOFFREY (Architectural Association), Station Road, Kintbury, Berks.
COIA : JACK ANTONIO (Glasgow School of Architecture), 88 Gerard Avenue, Parkhead, Glasgow.
CRICKMAY : GEORGE HAYTER (Architectural Association), c/o The Architectural Association, 34 Bedford Square, W.C.1.
DAIN : CECIL (Victoria University, Manchester), 3 Worsley Grove, Levenshulme, Manchester.
DONALDSON : ROBERT WEIR (Liverpool University), 56 Hertford Road, Bootle, Liverpool.
EVE : CECIL GEORGE WILLIAM (London University), "Netherleigh," South Nutfield, Surrey.
FERGUSON : JAMES DONALD (Glasgow School of Architecture), 16 North Avenue, Cambuslang.
HYSLOP : CHARLES GEDDES CLARKSON (Architectural Association), The Vicarage, Kingston-on-Thames.
JELLICOE : GEOFFREY ALAN (Architectural Association), c/o The Architectural Association, 34 Bedford Square, W.C.1.
JONES : HERBERT HENRY BARKER, M.C. (Liverpool University), Ridge Villa, Wollaston, Stourbridge.
LAWRIE : ALEXANDER FRASER (Robert Gordon's Technical College, Aberdeen), 38 Mount Street, Aberdeen.
LLOYD : WILLIAM ANTONY SAMPSON, B.A., Cantab. (Cambridge University), Noke Cottage, Chislehurst.
OWEN : JOHN HUGH LLOYD (Liverpool University), 47 Osborne Road, Tue Brook, Liverpool.
READ : GEOFFREY ERNEST (Architectural Association), "Ashgrove," 134 Church Road, Upper Norwood, S.E.19.
SCARLETT : WALTER FRANK (London University), 1 Ruskin Close, Hampstead Garden Suburb, N.W.11.
SILCOCK : FRANCES THELMA (Liverpool University), The Cross, Huyton, Lancashire.
SILCOCK : HUBERT SPENCER (Liverpool University), Brandhoek, Walton New Road, Stockton Heath, Warrington.
SUTHERLAND : THOMAS SCOTT (Robert Gordon's Technical College, Aberdeen), 28 Salisbury Terrace, Aberdeen.
THEARLE : HERBERT (Liverpool University), 42 Wyresdale Road, Aintree, Liverpool.
TOWNSEND : JOYCE ELEANOR (Architectural Association), 9 Gray's Inn Square, W.C.1.
VALLIS : RONALD WILLIAM HARVEY (Liverpool University), 42 Stirling Road, Edgbaston, Birmingham.
VELARDE : FRANCIS XAVIER (Liverpool University), 17 Fieldside Road, Rock Ferry, Cheshire.

Members' Column

ANNOUNCEMENTS.

JAMES BURFORD [*A.*] has opened an office for the practice of architecture at 3, Staple Inn, Holborn Bars, London, W.C.1. Telephone : Holborn 1870.

THE BUSINESS of Architect, Surveyor and Valuator carried on by the late Mr. D. Forbes Smith, A.R.I.B.A., at 210, High Street, Kirkcaldy, has been taken over by Mr. A. L. Johnston, M.S.A., F.F.S., who has been associated in business with the late Mr. Smith for the last seventeen years. Mr. Johnston is authorised to receive payment of all accounts due in connection with the said business.

MR. A. P. LLOYD, M.C., A.R.I.B.A., has started practice at 7 New Square, Lincoln's Inn, London, W.C.2. Telephone : Holborn 829.

APPOINTMENTS WANTED.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

STUDENT, R.I.B.A., aged 21, requires post as Assistant to London member. Working drawings and specifications. Knowledge of surveying and levelling, also quantities, etc. Moderate salary. Good references.—Address, Box 167, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply, Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

Minutes VI

SESSION 1923–1924

At the Sixth General Meeting (Ordinary) of the Session 1923–1924 held at the Royal Society on Monday, 21 January 1924, at 8 p.m., Mr. E. Guy Dawber, F.S.A., Vice-President, in the chair. The attendance book was signed by 19 Fellows (including 7 Members of the Council), 17 Associates (including 1 Member of the Council), 1 Licentiate and many visitors.

The Minutes of the Meeting held on 7 January 1924 having been taken as read were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following Members :—

Arthur Clyne, elected a Fellow in 1901 ;
Arthur Clutton-Brock, elected an Hon. Associate in 1922 ;
Charles William Reeves, elected an Associate in 1880 ;

and it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Mr. Percy E. Nobbs [*F.*] having read a paper on "Architecture in Canada" and illustrated it by lantern slides, a discussion ensued, and on the motion of the Rt. Hon. Sir Hamar Greenwood, Bart., P.C., seconded by Mr. W. C. Noxon, Agent-General for Ontario, a vote of thanks was passed to Mr. Nobbs by acclamation and was briefly responded to.

The Secretary having read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal, the sealed envelopes bearing the mottoes of the successful competitors were opened and the names disclosed.

The proceedings closed at 10.10 p.m.